musical
COURIER

JANUARY 1, 1954

25 CENTS

DEAN

ECKERTSEN

Anna RUSSELL

VARIETY Dec 9, 1953

RUSSELL WINDING SOCK SOLO CONCERT TOUR

Anna Russell, concert comedienne who was briefly on Broadway this fall with a legit revue, has been scoring solidly in a short autumn season on the concert stage again as a solo. Last week, singer gave three concerts in Chi's Kimball Hall (4-5-6), for standees at each date. Booking was an outright sale, as was the previous SRO date at Symphony Hall, Boston, Nov. 19.

On Nov. 27, in Carnegie Hall, N. Y., Miss Russell grossed a near-capacity $4,500.

Dates tonight (Wed.) in Pittsburgh and tomorrow in Philadelphia wind the fall tour.

CARNEGIE HALL —

The N. Y. Times, Nov. 28, 1953

It is all done very deftly, with a light touch. Well knowing that brevity is the soul of wit, Miss Russell stops short in every number before the fun wears thin. Her odd-sounding voice is handled with extreme skill; she takes as much pains to sing badly as do most performers to sing well. Miss Russell singing coloratura, or imitating the four voices of a madrigal quartet, is worth going to hear. Last night's audience was made up principally of Russell devotees, apparently, to whom the singer, simply standing on the stage, is irresistibly comical. When she tells jokes, it fractures them—and all in all it was a merry evening.

ACADEMY OF MUSIC —

Phila. Eve. Bulletin, Dec. 11, 1953

The audience reacted with gales of laughter to Miss Russell's good-natured fare. Let us hope that she will soon again appear on the stage of the Academy.

—Max de Schauensee

Editorial - Boston Sunday Globe - Nov. 27, 1953

On the 19th of this month in Symphony Hall occurred an event. Externally, all looked as usual, a Thursday night though it was instead of Saturday, the pick of the musical public (which is classless) from every stratum of life in this town were present, voting, and seated forward on the edge of their seats, house virtually sold out, for the news had got around that this was going to be good.

It was. An English woman, Anna Russell, who can ridicule vulgarity without being vulgar, burlesques the performance of serious music. Everybody catches it, from Handel of the oratorios, "the Angel Chorus," choir-boy style, and Italian opera, "La Donna Buffona," to the British sentimental ballad, "Beautiful Soup," the rancid French "art-song," rowdy Spanish Flamenco, with castanets, and Carmen chewing a fake red rose; then the American popular song, singer ending up under the Booby Hatch; and, juciest of all, the deadly sober German lied, style of Brahms, beginning with eloquent Brahmsian music, by Miss Russell herself, and so good that you wish it would stay serious, only it doesn't; it explodes into the wildest burlesque of Teutonic sentiment.

Then, under all this hilarity, is something deeply serious. To most of the audience, and it is a big one, music is next to religion, if not religion itself. They love, worship, and live by it. Here it is, being riotously ridiculed, the house rocking with glee, applauding, shouting, finally stamping, and demanding encores. In such laughter is health of spirit.

—Uncle Dudley

INTERNATIONAL CONCERT COMEDIENNE

Chicago Daily News, Dec. 5, 1953

THE EVENING was devoted to parodies: of concert singers, music appreciation commentators, the morbidity of popular songs and the interminable bombast of the Wagnerian opera cycle.

All these can stand the fresh wind of satire, and Miss Russell's shafts are usually sharp and true. She possesses an uncommonly flexible voice, a sure sense of timing and a remarkable mobility of expression.

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The FCC Approves Color TV

A NEW era in the television industry bowed in when the Federal Communications Commission in Washington on Dec. 17 approved a system of compatible color that can be received as well in black and white on the estimated 27,000,000 existing sets. CBS was on the air within an hour with a tinted specialty show, and some minutes later NBC also telecast a program from its color studio.

The inauguration of commercial programs in this field was speeded when the FCC, the day after its epochal decision, also rescinded the regulation that sending out of these programs would have to wait until thirty days after the publication of its ruling. This made it possible for the NBC Opera Television Theatre to make its annual Christmas showing of Menotti's opera, Amahl and the Night Visitors, in color on Dec. 20, on the Hallmark Hall of Fame, thus putting on the first sponsored program in the medium.

Manufacturers immediately prepared to produce an output of color sets, which it was predicted would be available within six to nine months. Initial color sets, with a 14-inch screen, will cost between $700 and $1,000. The total volume of color sets to be produced during 1954 has been variously estimated — from a mere trickle of receiving machines to about 100,000.

To owners of present black-and-white-receiving sets, the new development promises reception on their old units of better defined pictures. The newly approved color system technically involves the simultaneous transmission of two signals, one representing brightness of the image, the other the hues.

Color TV is an accomplished fact, and the excellence of the system even now—as well as its adaptability to virtually any home—will cause all lovers of the medium to rejoice.

Petrillo and the Disk-Makers

The negotiations which opened recently between the American Federation of Musicians and its embattled president, James C. Petrillo, and the major phonograph record manufacturers on the union's wage and other new contract demands, bogged down after a week's meetings on Dec. 18. Mr. Petrillo announced that, because of the holidays, no date would immediately be set for the resumption of these talks. Nevertheless, the early days of the New Year were expected to see further huddles on the matter at union headquarters.

The contracts of the AFM with the record companies expired on Dec. 31. A union order forbidding musicians to make recordings after that date was among the possibilities if no agreement were reached, according to a union spokesman. It was also possible, he indicated, that the current contract might be extended while the meetings were continued. The present one was negotiated in December, 1947.

The further course of the talks will be awaited with interest not only by the musical public but by the disk-makers who have large investments in a growing industry, and by American symphony orchestras, some of which better their annual budgets through income from recording, and would suffer if such activity were to be cut off for a time.

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Columbia University Celebrates

The bicentennial of Columbia University is being observed with many events, not least being a series of orchestral concerts extending over thirteen weeks, under the auspices of the Columbia Broadcasting System and the University. These are being launched on Jan. 3 with a concert by the CBS Symphony under Ernest Ansermet in McMillin Academic Theatre (CBS, 4-4:30 p.m., EST), with later programs led by Stokowski and Antonini.

Columbia has had notable ties with music. The Music Department was inaugurated in 1896, using funds bequeathed by Mrs. E. Mary Ludlow in memory of her son, Robert. Serving also as a music center for affiliated Barnard College, this department had as its first head Edward MacDowell, from 1896 to 1904. His successors were in turn Cornelius Rybner, Daniel Gregory Mason, and Douglas Moore. Among the notable music awards which this University dispenses are the Mosenthal and Cutting Fellowships, the Pulitzer Music Scholarships, the Alice M. Ditson Awards and other prizes. Several American operas have been given premieres there, and not a few composers have received their first encouragement and shaping of ideals at Columbia.

In music as well as the other arts and sciences, the University on Morningside has much to be congratulated upon in this bicentenary year.

ON THE COVER

Dean Eckertsen conducted one of the most significant and highly praised recordings of 1953, Arcangelo Corelli's 12 Concerti Grossi, an album of 3-12" double-sided L.P. records. This is the first complete recording ever made of the supreme work of the composer due to the difficulties of assembling the separate parts of the composition and editing them for modern performance. Dean Eckertsen accomplished this arduous task and conducted its first American performance at Carnegie Hall in September, 1951. It was as a result of the excellence of his performance at Carnegie Hall that he was chosen to conduct the recording of the Corelli compositions to commemorate the tricentenary of the composer's birth for release throughout the American continent and Europe. Dean Eckertsen was also conductor at the Chicago Musical Festival where he conducted 10 major compositions by American composers, six of which were premieres.

Born in Salt Lake City and musically educated in the United States, Dean Eckertsen studied under Rudolph Ganz at the Chicago Musical College, at the Lamont School of Music of the University of Denver, at the Berkshire Center and at the University of Utah. He is now busily engaged in preparing for public performance a host of early masterpieces for orchestra, chorus and combinations, and a number of rarely performed operas and, as co-director and musical director of the New York Music & Dance Center, now in process of formation, is laying its foundation for professional and amateur singers, instrumentalists and dancers as a training center, workshop and showcase with regular and frequent public performances of the opera, operetta, ballet, choral, orchestral and solo repertory under acknowledged artists and directors.

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Seventy-fifth Year
January 1, 1954

(The MUSICAL COURIER is now available in microfilm)

THE MUSICAL FORUM

Possibilities of Educational TV

By Dr. Anneliese Landau

WHEN confronted—as they now are—by the educational possibilities of television, American music educators of the twentieth century are challenged for the third time by a revolutionary medium. The first two such appeals—those of films and radio—were left unanswered, or answered in part, though it is true that socalled audio-visual aids are coming to have belatedly a more important part in education today.

Once again music educators are given the extraordinary chance of offering music to people of any age, race, nationality, whether in the penthouse living room or the schoolhouse, the community gathering place or the hospital, the hotel lounge or a ranger's station, a lighthouse or any other remote spot where television can penetrate.

To be prepared for the new and growing demands, a well organized and extensive musical program needs to be assembled. One possibility would be the establishment of kinescope rental libraries to provide educational television channels with material free for the asking, or for a nominal fee.

THOSE responsible for filling the music shelves of these kinescope rental libraries would have to find out *how* and *when* to offer music to various types of audiences, *what sort* should be given them; and then to organize their program material accordingly.

A reclassification of music for its intelligent use on television or radio programs would be the first necessity. Three main headings might help to introduce such a reshuffling: 1. "Knowing How"; 2. "Music and . . .", and 3. "Music as Such."

"Knowing How" has to do first of all with notation—how to read notes, how to do this with a score,—and this is something that fortunately lends itself to dramatization on the TV screen. Until now this medium has chiefly acquainted viewers with the various sections of the orchestra and the different instruments. But listening to music before a TV-set should lead more often to the writing desk of the composer. The beholder could watch the writing-down of a skeleton score while listening, receiving at the same time the sound and the script-sign for a note, a chord, or individual parts and their melodic lines.

In a "Know How to Read a Score" telecast, the same part, or even phrase of a chamber music, orchestral or choral work could be repeated several times by the musicians in order to let the music grow from a skeleton to a full score. Motives could develop to themes before the onlookers. With color TV coming to the fore, various shades might be used to show different developments of the same germinal ideas—one color for each.

RECOGNIZING forms, or the architecture of music, represents another phase of "Knowing How." We take it for granted that everyone knows the difference between a novel and a short story, but not between a rondo and a minuet, a suite and a sonata, at least, among the general public. The development section of a sonata movement might become an exciting experience for the adult listener or the music student after each theme had been introduced in a different hue on the screen. The young violin student might grasp the structure of Bach's Chaconne; Wagner's technique of the leit-motiv might be exhibited to the opera-goer; and the contrapuntal marvels of a Schoenberg score could be made clearer to the initiated, along with other details of modern music.

"Knowing How" also includes theory, and might extend from harmonizing a given song melody or writing a round or fugue to devising a more complex score while listening to and viewing its counterpart on the screen. (Disney in his Fantasia some years ago gave a suggestion of this by unfolding a fugue with moving lines and prisms—though rather impressionistically.)

The first division would also include knowing how to perform music. The missing-part player in chamber music might become a special feature; and community or group singing (with or without the famous bouncing ball of the cinema) would be a strong lure to draw audiences to educational television shows.

This phase also includes a knowledge of good vs. poor interpretation—in fact, a sort of training of informal music critics! An audience which has learned to recognize forms would have a keener knowledge of how these sound when well performed, and would expect a clear structure and more than mere showmanship in performance. In the future, TV-audiences might be induced to send in criticisms of the music they hear. Forms to be filled in as to various factors, for accurate pitch, good tone, convincing expression, etc., might be mimeographed and distributed before the programs, especially in the schools. This might do away with the form of lethargy which leads many TV-lookers to wait until they see the impressions of a critic or columnist to decide how they liked some program. It would make for a more intelligent audience, there is no doubt.

"MUSIC and . . ."—the second factor—would comprise the relation of music to various factors in society, politics and national life, to mention but three out of many facets which make up the history of the tonal art. It is obvious that television provides an ideal medium for teaching of music history in a breathtaking way. The screen enables the teacher to show the cultural and political scene. Paintings, sculpture and architecture have long been reproduced on slides as such illustrations. But educational TV could turn the auditor into an eye-witness in the making of musical history.

It might invite him to a fete at the Esterhazy Palace during the performance of a Haydn Symphony with the composer conducting before an audience in silk clothes and powdered hair. It might trace the acoustic conditions of the princely salon—its tiny, exquisite dimensions, decorations, etc.—and relate it to the size of the orchestra—three cellos, one bass, no brass. Then let listeners follow the aging Haydn to Vienna, and enter there a recently completed public concert hall with Beethoven's orchestra on the platform—six cellos, three string-basses, and trumpets, to correspond with the new acoustic conditions of a large hall built by and for the people. Then he might be shown the function of Beethoven's symphony—especially the Ninth—as a mass communication, even a message to the Nations. Let him visualize on the lens the reflected image of changed social and political conditions, of musical patronage, reflected in the new scope of composition.

The TV-screen could demonstrate how the menuet changed into the scherzo by showing that the tiny step permitted by the crinoline changed to the swifter one made possible by the fashions—and the tempi—of the Napoleonic age. It could show—and it has already done so to a limited extent, just as the cinema has—the lives of the composers and their interpreters. But it would have to prove to Hollywood that the true life story will always furnish a better book than fiction which merely borrows immortal names and distorts history, feeding the naive mind with falsifications. History of music taught in this correct way could be adjusted to any age-level, by the choice of details intelligible to such a group.

In a most dramatic fashion, the TV-screen can unfold folk music, along with folkways—costume, customs, dances, festivals, etc.—pointing not so much to differences between different nations as to the things they have in common.

"Music and Society" would treat not only music history against its social background, but musical therapy under such headings as "Music and the Child" or "Music and the Aged." It would also illustrate the connections of "Music and the Dance," or even "Music and the Law," to point but a few signposts.

FINALLY "Music As Such," would deal with two separate factors—first, Music as *l'art pour l'art*; and second, *Gebrauchsmusik*. The first section would take in any kind of concert or opera, musical comedy, or artistic phase of religious music. It would be particularly appropriate to such educational features as the BBC's "Third Program" (*i.e.*, performances of full-length opera, oratorio, Mass, or symphony, with a full range from Bach's B minor Mass to Gershwin's folk opera Porgy and Bess.) It would include also the presentation of the composer in panel discussions of his works, and the training in music of youth—under such titles as "Musicians or Composers in the Making"

Gebrauchsmusik, or that written for a purpose, would include incidental music to films or plays, school, dance or dinner music, the domestic varieties, and even that used for sales "commercials," which can be an art, too.

If kinescope rental libraries would fill their music shelves in accordance with such systematically planned material, educational television might offer such constructive programs as "Music and Your Child." It might offer credits in music courses to those who turned in the most intelligent scoring or comment.

British Festival at Juilliard School

FINALE OF BRITANNIA TRIUMPHANS; Masque with music by William Lawes, originally given in London in 1637, produced during the Juilliard School's Festival of British Music.

The Festival of British Music, of five concerts, given at the Juilliard School of Music between Dec. 2 and 11 combined revivals of rare older works and contemporary scores from that nation. Dramatic and dance productions were an interesting feature of the series.

The opening event on Dec. 2 included two first American performances—Edmund Rubbra's Symphony No. 5 and Malcolm Jacobson's Symphonic Suite for strings The Rubbra Symphony is an individual work, post-Romantic in feeling, unconventional in form and overlengthy, but marked by sincerity and power. Jacobson's Suite is written with more facility and charm, but is not particularly memorable in content.

The rest of the opening concert was devoted to familiar compositions—Elgar's masterly "Enigma" Variations and Benjamin Britten's Les Illuminations, settings of ten poems by Rimbaud for vocalist and string orchestra, sung by Martha Flowers with beauty of voice. The Juilliard Orchestra, conducted by Jean Morel, played commendably.

Music for Voices and Strings

Some adorable and highly characteristic works for voices and string combinations were heard on the second evening, Dec. 4. A first U. S. performance of Awake, My Lyre (John Blow) was given by a small chorus and chamber orchestra under Frederick Prausnitz. Soloists were Sarah Fleming, soprano, Richard Chapline, baritone. Stoddard Lincoln accompanied at the harpsichord—a musically expressive reading.

Mack Harrell, baritone, was the principal vocal soloist, singing with his accustomed suavity, uniformity of vocal line and persuasive interpretation three songs of John Dowland, with lute accompaniment by Suzanne Bloch; also six songs of Purcell, John Ireland, Vaughan Williams and Peter Warlock, with Sergius Kagen at the piano.

The Juilliard String Quartet (Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, and Arthur Winograd, cello) provided an impressive performance of Michael Tippett's String Quartet No. 2, in F sharp (1942), in a contemporary idiom of some originality. The highly effective Ode, The Spacious Firmament on High (1750), of John Worgan, was sung in spirited fashion by the excellent small chorus, with chamber orchestra under Mr. Prausnitz and with Russell Oberlin, tenor, and Richard Chapline, baritone, as soloists. L. C.

Dances Arranged by Tudor

The Dec. 7 program opened with Elizabethan dances reconstructed by Antony Tudor, with the assistance of Mattlyn Gavers and Leslie Wright, accompanist, the music performed by an instrumental ensemble under the direction of Suzanne Bloch. Composers represented were Gibbons, Morley, Byrd and others of the period. Eight dancers interpreted the pleasing choreography. Miss Bloch led a vocal and instrumental ensemble in Richard Deering's The Cryes of London, a humorous fancy built on street cries, extolling the virtues of exterminators, cures for corns, as well as a long list of eatables. Vaughan Williams' On Wenlock Edge, cycle of six songs on poems from Housman's A Shropshire Lad, was expressively sung by William Blankenship as tenor soloist, with Jeanneane Dowis at the piano, and a string orchestra conducted by Prausnitz. Sir Arnold Bax's Nonet for string quintet, harp, flute, oboe and clarinet, prepared by Hans Letz, was creditably performed, with cognizance of its contemporary idiom. The finale was the well-known ballet, The Moor's Pavane, choreographed by Jose Limon to music by Purcell, and costumed by Pauline Lawrence. Mr. Limon danced the Moor, Lucas Loving, His Friend, Pauline Koner, His Friend's Wife, and Betty Jones, the Moor's wife. The story is an echo of Shakespeare, with the Moor murdering his wife because of misunderstandings engendered by a stolen handkerchief. The dancers were graceful and highly dramatic. Simon Sadoff arranged the music for string orchestra, Mr. Prausnitz conducted and Stoddard Lincoln was at the harpsichord. M. L. S.

Masque by Blow Revived

Dec. 8 brought two stage productions representative of the 17th century and the contemporary period. Venus and Adonis, styled "A masque for the entertainment of the King," set to music by John Blow, performed for the first time in London in 1682 and well known in its day, was given by the Juilliard Opera Theatre with a cast of eighteen. The version offered revealed an opera of little intrinsic strength and but slight dramatic effectiveness. Though tuneful to a considerable degree, the nondynamic qualities of the music gave little opportunity for vital vocal projection. Touches of humor at times relieved an otherwise monotonous quaintness. The costuming was appropriate and attractive, and the staging and sets splendid in form and color. Members of the Juilliard Orchestra, with Stoddard Lincoln again at the harpsichord, assisted capably. The musical direction was that of Frederic Waldman. The stage direction was by Frederic Cohen and Elsa Kahl, and the stage set by Frederic Kiesler.

The second half held an integral hearing of Façade, that inimitable satiric cycle, with poems by Edith Sitwell and music by Sir William Walton, the orchestral suites from which are familiar. An ensemble of seven players seated in a small aperture in a backdrop frame of black played the score in contemporary idiom with skill and spontaneity. The difficult and often rapidly cadenced text was given by two unseen speakers, Florence Page Kimball and Adolph Anderson. Inadequate microphone transmission caused much of the substance and humor of the verses to be lost. The musical direction was under Mr. Prausnitz.

"Britannia Triumphans" a Frolic

The final program, on Dec. 11, featured the Royal Masque, Britannia Triumphans, music by William Lawes, originally presented in London in 1637. The Juilliard Chorus (Ralph Hunter, conductor) sang three beautiful Motets by Byrd and a Mass, The Western Wynde, somewhat placid and uneventful, by John Taverner (1495-1545). Frederick Waldman conducted commendably and with excellent results Thomas Arne's Concerto No. 5 for harpsichord and orchestra in G minor, with Stoddard Lincoln as soloist.

The Juilliard Opera Theatre, the school's dance department and seminars in Renaissance and Baroque music collaborated in presenting the Masque, with Cohen as producer; Antony Tudor, choreographer; Suzanne Bloch, player of lute and recorders; Waldman, musical director; Kiesler, scenic design and lighting, and Leo van Witsen, costumes. The work had been adapted for modern audiences by Murray Lefkowitz. The ancient theatre form was elaborately projected and proved a colorful spectacle, with novel staging and rich costumes. There were moments of dignity and graciousness in the action, such as the charming court dance in 16th century style and that of the nymphs, although many episodes were given over to entertaining buffoonery. In the Anti-Masque, devised by Tudor, there were helter-skelter antics by a group of tumblers, make-believe musicians playing upon fantastic unheard instruments, a pair of "cats" displaying great agility and flexibility, and a small body of carousing soldiers—all adding zest to the stage presentation.

The Juilliard series permitted New York audiences to glimpse a wide vista of British music, old and new. Some works seldom heard even in London appeared on the program, and as a whole these represented considerable effort in research, study and an outlay for spectacular staging. The festival was under the patronage of Sir Roger Makins, British Ambassador for the United Kingdom. L. C.

Composing Music by the Yard

By Bennet Ludden

THE startled American radio public came face to face recently with a brand new type of music when Leopold Stokowski on his CBS program, 20th Century Concert Hall, presented a piece for tape recorder called *Incantation*, by Otto Luening and Vladimir Ussachevsky. The occasion was planned not as a shocker, strange as the music may have seemed to the listener, but as a demonstration of a new instrument which, its proponents feel, may be the answer to the artistic needs of a generation of frustrated composers bent on the problem of uncovering an appropriate medium for the expression of their musical thoughts.

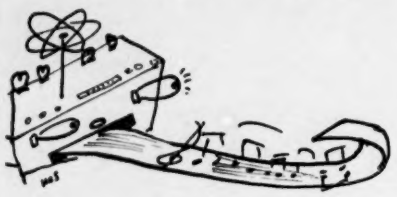
As early as 1907, Ferruccio Busoni recognized that music was straining its conventional *modus* and he envisioned the transformation of "an electrical current into a fixed and mathematically exact number of vibrations." "Only a long and careful series of experiments," he continues, "can render this unfamiliar material approachable and plastic for the coming generations and for Art." Believing unswervingly in this unfulfilled prophecy, Edgar Varèse, Harry Partch and others in their theoretical writings and experimentations kept the concept of the electrical instrument alive, while such instruments as the Theremin, the Miessner piano and the electronic organ were put forward, and the radio and the phonograph held sway, but were considered by many to be mere purveyors of "canned" music.

Alert musicians and engineers, however, found that certain indigenous sounds within the electronic instruments, some of which may even have been a hindrance and nuisance to the recording man, suggested an amazing cosmos of unexplored aural sensation within reach merely for the exploitation.

THE response to the tape recorder, the instrument that finally brought these sounds under convenient control, was spontaneous. Groups of composers both here and abroad delved excitedly into an investigation of its potentialities. That their approaches were so divergent and their products so varied has only intensified their belief that theirs is a versatile apparatus and basically an expressive one.

In Paris, where the earliest work was done, and where the government aided the experimenters by placing at their disposal the facilities of the Radiodiffusion Française, the first demonstration reached the public by radio in 1948. Pierre Schaeffer, composer, called this program a "Concert of Noises" and the individual numbers *Etude aux Chemins de Fer, Aux Casseroles* and *Aux Tourniquets*. The sounds of the railroad, the kettle and the beat of the heart had found their way into the materials of music! Other French composers of tape music, including Pierre Boulez, Pierre Henry and Olivier Messiaen, have followed Schaeffer's preference for the use of noises from which to make their music. For them the source of the sound does not matter; music or speech serves them just as well as more unusual materials so long as these can be moulded into a continuum of evocative sonorities and rhythms, interesting in themselves. They call their work *Music Concrète* because they project their ideas directly into already existing sound, bypassing the purely abstract stages of composition.

In New York there are two groups occupied with tape music. One of these deals with the same materials as the French, but in a more particularized way. Having first collected a wide variety of sounds and classified them in a "library" for reference, they allegedly make a choice of items to be used according to the complex principles set down in the ancient Chinese Book of Change, I-Ching. Random selection further dictates the combination and distortions of these sounds. John Cage and his co-workers, among whom are David Tudor, Earle Brown and Morton Feldman, say that they utilize this unusual compositional procedure as a corollary to the Zen-Buddhist doctrine that "sound as it exists in nature is of equal interest to the intellectualized sound of music and should therefore remain unspoiled by the selectivity of calculated arrangement." Cage, in following this doctrine to its logical conclusion, has used as many as 500 sounds in the course of one composition, and Feldman has mixed 92 sounds in the span of 1/16 inch of tape, which represents in terms of time a small fraction of a second.



The other group of Americans, composed of Columbia University professors Otto Luening and Vladimir Ussachevsky, the first tape composers to have their music performed in the United States, take their point of departure from music originating on conventional musical instruments. They insist—having found that electrical mutations can be strengthened and given added significance by the application of such time-tried devices as imitation, tonal unity and rhythmic compactness—that the product of the tape recorder must embrace those attributes of structure that raise sound from the amorphous to the artistic. Their cleavage to an evolutionary approach has resulted in the extension of the basic materials of music, as is clearly indicated by their carefully chosen descriptive terminology—"acoustic relationships," "acoustic harmony," "sonority forms." Tonality, in new, exotic but realistic manifestations, is the core of their structures. The two musicians believe that one of the *raisons d'être* of music lies in its psychological and emotional equation, a factor they are demonstrating on a large scale in their present composing of *Rhapsodic Variations for Tape Recorder and Orchestra*, commissioned for performance by the Louisville Philharmonic.

At Cologne, composers Herbert Eimert and Robert Beyer have turned their attention to the exploitation of music produced entirely by electro-acoustical means, not from phenomona outside the mechanism. Because the original electrically produced tones lack the variety of natural sounds, the fascination of the German treatment lies in the elaborate modification and distortion of the initial material. Surprisingly enough, the resulting compositions bear a marked stylistic resemblance to much music of the Wagner-Strauss tradition.

THOUGH the musical objectives of these various groups differ widely, the techniques they use are fundamentally the same. The first step is to record on a strip of magnetized tape the sounds to be used for replaying or distortion through mechanical or electronic resources. The scope of treatment, seemingly limited only by the skill and imagination of the composer, received ample demonstration by Pierre Boulez in his *Etude on One Tone*, in which he put a single pitch through an unbelievable display of variants.

Any tone, through the expedient of passing it at various speeds over the magnetic sounding-head, may be raised or lowered several octaves through a range that includes all the frequencies audible to the human ear. By playing the tape backwards, the reverberation may be heard before the cause of a sound. Two or more tapes may be mixed together in a montage to produce a change in texture or create a polyphonic structure. By splicing fragments of tape in a sequence, rhythmic patterns, melodic lines and successions of previously dissociated sonorities may be brought together in new relationships. Distortion by electronic means may be employed at any stage of the construction. Dynamic levels may be altered in any way desired. Filters can modify the quality of sounds, completely disguising their original sources. Echo chambers produce an extension of vibration and a characteristic impression of vastness.

As new effects are achieved in assembling a piece, they are mixed together from tapes on several machines to a single tape. In like manner this tape may be joined with still further tapes until a master with the whole composition on it is forthcoming.

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In its most elementary form a performance of the music involves a playback of the master tape and distribution through a loudspeaker. But Schaeffer evolved the means to overcome the lack of *rapport* an audience is apt to feel when confronted by a platform occupied only by a cold piece of machinery and at the same time endow music with an immediacy it has heretofore lacked. Surrounded by four large, metal hoops which are suspended in the air, a man holds in his hands a control unit. The hoops are wired to four speakers placed in four locations around the room. As the control unit is moved towards or from one of the hoops, the sound from the speaker under that hoop's control will increase or fade. Since the four speakers are coordinated in this dynamic give and take, the listener finds himself surrounded by sound in three dimensions. Cage uses a similar projection method involving seven separate tapes sounding through seven loudspeakers, the final mixing of the various lines of tone actually taking place in the ears of the listener.

Methods of notation have been developed that have proven satisfactory in a limited way. It is possible to indicate on paper the materials that are to be initially recorded on tape, how long they will take and some of the mutations they will undergo; but the exploration of the tape recorder's capacities

has only begun, making direct experimentation eminently important in the ferreting out of appropriate and effective treatments.

WHAT the future holds for tape music is an open question. The confidence expressed by the men working with it is impressive. The interest shown by other musicians cannot but augur well for it; and aside from its purely artistic equation, its practicality cannot be doubted. It frees the composer from the tyranny of that arbitrary middleman, the performer. It relieves him from the collateral financial difficulties of producing his music with the assistance of others. While the motion picture industry abroad and individual picture producers in this country, assisted by Bebe and Louis Barron, engineers, have already utilized this medium in an experimental way, its adaptability to the requisite of the field, as well as to television and radio, has already placed it in increasing demand. Dancers find its unprecedented rhythms and dramatic impact a fresh source of inspiration for choreography.

A timely appearance in a world that is brimming with new sensations and frightening realities may cast music and its disembodied sounds, its nebulous spirals of ectoplasmic tone, in the role of the characteristic musical delineator of our age. Enthusiasts for the oratorio, the symphony or other expressions of the past should have no fear; the tape recorder cannot replace these, but rather serve as a cogent musical link to the present that lies outside the scope of old media.

ORCHESTRA NOTES

The Tucson Symphony, Frederic Balazs, conductor, is observing its Silver Anniversary season, and in its sixth concert presented Julian Karolyi, pianist, in Beethoven's C minor Piano Concerto. The concert also included Handel's Concerto Grosso, op. 6, No. 10, in D minor, Moussorgsky's A Night on Bald Mountain and Ravel's Bolero. . . .

The Houston Symphony presented six performances of Menotti's Amahl and the Night Visitors—student matinees on Dec. 8, 9 and 10, a special performance on Dec. 12, and in the symphony concerts of Dec. 15 and 21; the orchestra believes that this was the first production of the work by a major symphony, and the venture into the lyric theatre has been made a community project involving the cooperation of local theatrical, ballet and choral units. Andor Toth, assistant conductor of the orchestra, was at the baton. . . .

The San Antonio Symphony, under Victor Alessandro, gave the first performance of a Southwestern Overture by Clifton Williams on Nov. 11 in the 12th annual Fine Arts Festival of the University of Texas, where the 30-year-old composer is a member of the faculty and the founder and committee chairman of the series. It was repeated by the same orchestra in San Antonio three days later. . . .

The Town of Babylon Symphony Orchestra, Christos Vrionides, conductor, gave two performances of Ethel Glenn Hier's Asolo Bells, on Oct. 22 in the Babylon (N. Y.) High School Auditorium, and on Oct. 30 at Lawrence High School, the latter a program that was part of the three-day workshop for the Music Critics Circle of New York and the American Symphony Orchestra League.

Sigma Alpha Iota to Grant Third American Music Awards

Announcement has been made by Sigma Alpha Iota of the terms for its third American Music Awards competition for young composers. With the second contest in the series just completed last summer at the fraternity's Golden Anniversary Convention, this program in a comparatively short time has established itself as being unique among the many composition contests in progress these days. Not only do the awards recognize and help to establish a young composer through cash prizes, publication, and premiere performances, but the fraternity also provides a promotional program designed to insure for its winning works a permanent place in contemporary repertoires.

Terms for the 1956 competition follow the same pattern established in earlier contests—it is open to American-born composers between the ages of 22 and 35, and offers identical awards for a choral composition for three-part women's voices and for a vocal solo. Winning works will be given premiere performances at the fraternity's national convention in 1956, with the composers given cash awards of $300 each and retaining all royalty rights on their compositions, which will be published by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series.

An additional contest is being held simultaneously for Sigma Alpha Iota members up to 30 years of age. First and second prizes of $100 and $50 will be given for a choral work and for a vocal solo.

Judges for both competitions are composers Norman Dello Joio, of New York City; Ross Lee Finney, professor of composition and composer in residence at the University of Michigan, Ann Arbor, Mich., and Francis J. Pyle, head of the department of theory and composition at Drake University, Des Moines, Iowa. As in preceding competitions, the judges will present gift compositions to the fraternity which will be published by Carl Fischer, Inc., in the Sigma Alpha Iota Modern Music Series. Mr. Dello Joio and Dr. Pyle are writing works for women's chorus, and Mr. Finney will contribute a piano trio.

Rose Marie Grentzer of Oberlin College has served as Director of American Music Awards since the inception of the program, and Dr. Gustave Reese, Director of Publications for Carl Fischer, Inc., also continues as Special Consultant.

Composer-Judges' Works

Forming a nucleus for the Sigma Alpha Iota Modern Music Series of published works are ten compositions which have been contributed by composer-judges in previous American Music Awards competitions—a Toccata for Piano by Roy Harris, and nine choral works, Bought Locks and Tumbling Hair by Peter Mennin, The Hag and What Will Love Do by Burrill Phillips, How Excellent Thy Name by Howard Hanson, Loneliness and A Village Where They Ring No Bells by Walter Hendl, Hist Whist and This Is The Garden by Vincent Persichetti. To these have been added the winning compositions in the contests—Huswifery by Richard Winslow and Remember by Richard Willis, both choral works, and The Night Is Still by Kenneth Gaburo. The Willis and Gaburo compositions, winners of the 1953 competition, are scheduled for release by Carl Fischer, Inc., within the next few weeks.

TWO AMONG THE JURY . . . Norman Dello Joio, l., and Ross Lee Finney, American composers, with Francis J. Pyle, head of the theory department at Drake University, will judge the two Sigma Alpha Iota competitions.

The first composition commissioned by Sigma Alpha Iota through its American Music Awards program, Voyage by William Schuman, is also scheduled for publication this spring. A cycle of five pieces for piano, the work was heard in its premiere performance at the fraternity's national convention last summer, and will be released by G. Schirmer, Inc.

Additional details and requirements concerning the American Music Awards competitions may be secured from Rose Marie Grentzer, Oberlin College, Oberlin, Ohio.

National Concert Managers Hold Convention in N. Y.

Meeting for its sixth annual convention, the National Association of Concert Managers held sessions at the Hotel St. Moritz in New York Dec. 14 through 16. The discussions included a panel meeting devoted to the promotion of concerts and future prospects in the field. Fifty managers from many cities of the U. S. and Canada attended.

Officers elected for 1954 are as follows: William K. Huff, Philadelphia, president; Roland E. Chesley, Utica, N. Y., and S. E. Crowe, East Lansing, Mich., vice-presidents; Emma Feldman, Philadelphia, treasurer; and Julius Bloom, of the Brooklyn Academy of Music, secretary.

Dayton Orchestra Fund Created

Dayton's Philharmonic Orchestra is now in its 21st season, with Paul Katz as conductor. The opening concert featured Yehudi Menuhin as soloist in the Bruch Concerto No. 1 and Ravel's Tzigane. Mason Roberts, acting chairman of the Orchestra Association, told the audience that a three-year plan of financing the orchestra had been arranged, supported by some 200 Dayton business men. In addition, Dwight Young, publisher of the Dayton Journal-Herald, turned over to the orchestra fund a check for $10,938, proceeds of benefit performances of the Passion Play.

Steinway Officials Return

William H. Steinway, vice-president, and John H. Steinway, advertising manager, of Steinway & Sons, have returned from Europe where they attended events in London and Hamburg honoring the Steinway Centennial. They inspected the new seven-story glass Steinway Haus in Hamburg, one of the firm's principal warerooms and offices in Europe.

Cosmopolite, De Menasce Blends Many Cultures

AT PARIS CONCERT...The program given by Jacques de Menasce, composer - pianist, second from r., and Hugues Cuenod, r., at the Salle Gaveau was attended by three other composers—l. to r., Daniel-Lésur, Henri Sauguet and Francis Poulenc.

Returned to New York for a few weeks after an absence of more than two years, Jacques De Menasce, the composer and pianist, is as much at home on this side of the Atlantic as in Europe. Having received his education in many parts of the world, he enjoys a linguistic facility which opens to him the spiritual world of various peoples.

As a composer he has developed a style that is personal and characteristic in its cosmopolitanism. It draws its strength not from any particular national traits, but from the refined, sensitive and today all-too-rarely found culture typical of Europe in pre-war days and in its most ancient cities.

The ambience of his work and personality is a combination of French and Austrian elements. It has much of the tenderness of Hugo von Hofmannsthal, something of the delicacy of Debussy and the grace of Rameau. In this case the work and the personality are the perfect expression of each other. No wonder that De Menasce is his own best interpreter. He recently played his Piano Concerto with the Orchestre Radio-symphonique of Paris under Pierre Michel LeConte. He repeated the same work, written in 1939, as soloist with the Tonhalle Orchestra over Radio Zurich. The score has also been recorded by Vanguard Records.

Cycle Has Paris Premiere

Recently, too, he and Hugues Cuenod, tenor, joined forces to give song recitals devoted to standard repertoire such as Schubert, old English composers including Dowland, and contemporary French music, works by Poulenc, Lésur and De Menasce's own works. Of the latter, the song cycle Outrenuit, composed in 1952, and recently published by Durand in Paris, was received with enthusiasm at its Paris premiere on Nov. 7 last, with Cuenod and De Menasce as co-artists. A suite of melodious texts by George Cottaui, these word-songs describe emotional experiences with exquisite finesse and with a strangely objective type of subjectivity.

On the same list were De Menasce's latest songs, Deux Lettres d'Enfants, based on two "thank you" notes sent to him by the children of Daniel Lésur for some toys. These charming childish missives the composer set to music of ravishing lightness and imagination. This successful recital will be followed by other appearances of the two artists in Europe and perhaps in this country.

Views on European Music

In accordance with his other widespread interests embracing all the arts, De Menasce is a keen and objective observer of the position of contemporary music here and abroad. He feels that the regular recitals and symphonic concerts in Europe devote less attention to the modern composer than is the case in the United States. He also remarks that soloists there are often more conservative in their tastes than here. On the other hand, special festivals of contemporary music are given constantly in Europe, and the Radio there has especially taken over sponsorship of new music to a great extent. Another encouraging sign is the fact that leading contemporary creative musicians are engaged for important positions in the music departments of the various European radio stations. For example, Henry Barraud is the musical director—not conductor—of the Radiodiffusion Francaise, with Pierre Capdevielle, Daniel Lésur and other well-known French composers assisting him in his work. Rolf Liebermann, the young Swiss composer, whose opera Penelope will be premiered at next season's Salzburg Festival, has a corresponding position with the Zurich Radio. Quite a few other, younger composers are regularly employed by various radio stations, thus deriving a regular income which enables them to do their creative work without having to worry about daily expenses.

Thus it appears that on both sides of the Atlantic—to use Aaron Copland's phrase—"the boys are marching" musically.

The contemporary tonal art is making substantial strides. De Menasce participates in this movement as a keen observer and as a comrade-in-arms.

HENRY W. LEVINGER.

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"Met" Revives Don Giovanni

In a "reconditioned" production, Mozart's Don Giovanni rejoined the repertoire of the Metropolitan Opera on Dec. 10. For the moment we shall not discuss the "reconditioning," taken care of by Charles Elson, who designed the stylized setting, and Dino Yannopoulos, who staged the work. We prefer to dwell on the music and, before all, Max Rudolf's superb effort as conductor. The orchestra sounded with rare euphony, the balance between stage and the pit was exemplary. It must have been a joy and pleasure for the singers to work with this conductor. From the first chords of the overture to the last moment, Mr. Rudolf guided the performance with unfailing taste, stylistic discrimination and dramatic feeling.

There was good singing on stage, too. A new Don Ottavio, the Italian lyric tenor Cesare Valletti, made his bow with the company and at once won the sympathies of the audience. He is an exquisite vocalist, with style and admirable technical control of his instrument and rightly received an ovation.

Margaret Harshaw as a new Donna Anna and Eleanor Steber as a highly effective Donna Elvira were both excellent in the vocal as well as histrionic delivery of their parts. Miss Harshaw's assumption of this role was marked by the use of noble, rich tones.

As Don Giovanni, Nicola Rossi-Lemeni was heard for the first time here. There is no doubt about the potentialities of this highly gifted artist. But on this occasion he seemed not too sure of himself. His Don was vocally subdued. Half of the time he sang *mezza-voce*, the tone often forced, and his vivaciousness as an actor was not always supplemented by his vocal delivery, though there were moments which had the spark necessary in this part, such as the Champagne song. He is a singer who knows his trade, though he apparently still has to feel his way with the intricate acoustics of the house.

The Leporello was Erich Kunz. He plays the part more like the *Hanswurst* in a Viennese folkplay by Raimund than as the demoniac servant of a demonmaster.

Excellent as Masetto was Lorenzo Alvary, and a vivacious Zerlina was Roberta Peters, Lubomir Vichegonov proved a dignified Commendatore.

Staging Debatable

As to the staging and the setting: it is debatable whether Don Giovanni is an *opera seria* or an *opera buffa*. But one thing is certain, it is not a farce, and as such it appeared on this stage. There is no objection to stylized settings and staging; indeed, they are advisable in such cases, as in Don Giovanni, where the frequent changes of scenery necessitate interruptions of the musical continuity. But the stylization has to be done with taste and make sense. The new setting has neither style nor atmosphere. It is not even functional. That Don Giovanni wines and dines in the open air may be his idiosyncrasy. But that he goes to his doom under the same star-lit sky, tumbling upon an elevator that takes him down to hell, after his encounter with the Commendatore (whose tomb stands suddenly in the same space which the Don had before used as ballroom)—all this is asking the spectator to stretch his imagination too far. H. W. L.

Carmen Conducted by Monteux

Another star in Pierre Monteux's glittering crown of musical achievement was added by his superlative conducting of the season's first Carmen on Dec. 12. Under his baton, the orchestral score had the intensity of color and clarity of outline of a painting restored by a master hand. The principals included Risë Stevens, sensuous and supple in voice and action in the title role; Richard Tucker, a resonant and dramatically convincing Don Jose; Lucine Amara, continuing her revolutionary procedure of making Micaela a brunette; and Frank Guarrera, Escamillo, easy and brilliant in tone and reflecting great credit on his stage training at the Theatre Wing. Osie Hawkins, too, made Zuniga a good deal more dignified and convincing than this character usually is. Clifford Harvuot (Morales), Margaret Roggero (Mercedes), George Cehanovsky (Dancaire) and Alessio De Paolis (Remendado) were others heard. Heide Krall, American soprano and last year's winner of the Auditions of the Air, made her debut with the company as Frasquita. The newcomer made the most of her small part, displaying a bright, clear voice, competently handled, and a flair for drama that focussed the audience's attention on any stage business she engaged in.

As to the stage direction of Tyrone Guthrie, it followed the pattern established when this work was first revised by him. Some of us are unreconciled to having Carmen's demise take place not before the bull ring, but in Escamillo's apartment. M. L. S.

Bastianini Bows as Elder Germont

Verdi's La Traviata on Dec. 5 was given with an excellent cast consisting of Licia Albanese as Violetta and Richard Tucker, replacing Eugene Conley, as Alfredo. Ettore Bastianini, Italian baritone, made his debut as Germont. Margaret Roggero as Flora. Maria Leone, Gabor Carelli, George Cehanovsky, Algerd Brazis and Osie Hawkins completed the cast. Fausto Cleva conducted.

Miss Albanese was in splendid form, vocally and histrionically, Tucker's Alfredo was commendable in all its aspects Bastianini, despite some excessive mannerisms and singing to the audience, revealed a voice of substantiality, warmth and considerable color, especially through the middle register, and his vocalism held much of merit. The Di Provenza aria was more energetically and dramatically sung than is generally heard at the Metropolitan, and with some excellent effects. The remainder of the cast was up to the generally high standard set by the principals. The choreography by Zachary Solov was well worked out. L. C.

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New York Concerts by Three Orchestras

CARNEGIE HALL

Boston Symphony, Charles Munch conducting, Dec. 5.—The second program of the Boston Symphony included Beethoven's "Eroica" Symphony. Aaron Copland's Piano Concerto with Leo Smit as soloist, and the Iberia of Debussy. To this reviewer, who had not heard the famous instrumental body for several years, its tonal quality seemed to have declined, especially the strings, which sounded somewhat muffled and dull. Perhaps this impression must be attributed to the not-too-happy mood of Mr. Munch, who conducted with his usual craftsmanship, but in a rather noncommittal vein, without being able to convey individual emotion to the audience. Thus, the reading of the "Eroica," as well as the definitely faded, pseudo-hispanic Iberia Suite failed to make a deep impression. The conductor changed the originally announced order of the program, devoting one part to the orchestral numbers, the whole second to the Piano Concerto.

Not a few left the hall with unmistakable signs of disapproval before the last turbulent chords of the Copland work had sounded. Though this Concerto, written more than thirty years ago, in its first section develops a really fine lyric fantasy and offers the soloist ample occasion to sing out on his instrument, the second part, a brisk, harsh and noisy Allegro, has remained aggressive and unpleasant music to this day. Mr. Smit played his exacting part with superior technical skill and a wonderful adagio-tone, but even his excellent performance failed to raise more than a mildly appreciative applause. G. S. G.

New York Philharmonic-Symphony, George Szell conducting, Dec. 6, A.—Szell offered a dramatic reading of Franck's Symphony and closed the concert with brilliantly played excerpts from The Damnation of Faust by Berlioz.

As soloist in Lalo's Symphonie Espagnole for violin and orchestra, the noted violinist Alfredo Campoli made his local debut. Mr. Campoli, counted among the leading representatives of his art in Europe, confirmed the advance reports which called him a master of his instrument. With his fine tone, he gave the Lalo work an interpretation of suave dignity and brilliant virtuosity. He was greatly applauded. R. S.

Dec. 10, E.—Szell's second appearance in a midweek concert with the Philharmonic was characterized by perfected ensemble playing and by neat performances in general. The high point of the evening was the New York premiere of Ernest Bloch's introspective Sinfonia Breve. The short symphony, a work of neo-classic design, has remarkably clear form and handsome lyricism, and the two *calmo* sections cast an introspective mold over the whole. It is the work of a distinguished craftsman, and not without moments of profound impact. Mr. Szell managed the score with intelligence and clarity.

This reviewer found Paul Badura-Skoda's playing of Mozart's dramatic and serious Piano Concerto in C minor (K. 491) exacting and often rewarding. True, there were moments of harsh piano sound, and the work as a whole did not emerge with the amount of drama and mystery obviously indicated by the composer.

A careful reading of the Prelude to Khovantchina by Moussorgsky opened the concert. The concluding Schumann Symphony No. 4, in D minor, was evidently well rehearsed and in this effort the orchestra did its best playing of the evening. Here, too, the interpretative baton welded Schumann's youthful Symphony into a colorful, exciting experience. There is much that is revolutionary about this work in any case. Throughout the program, Mr. Szell demanded and got precise, neat execution, proving again that he is a thorough and capable technician, though on occasions lacking shadings of refinement and grace. H. W.

Dec. 13, A.—This program offered Beethoven's Overture to Egmont, and Concerto for Piano and Orchestra, in G major, the Schumann Symphony in D minor, and the Prelude to Meistersinger. The orchestra was conducted in energetic and capable fashion by Szell.

In the Beethoven Concerto, Rudolf Firkusny gave a brilliant exhibition of pianistic technic, sensitive artistry and interpretive color, ably supported by Mr. Szell and the orchestra. L. C.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Dec. 17, E.—There was holiday spirit all over the Philharmonic concert which Dr. Walter conducted. With a devotion attributable only to him, the master musician presented three works by Brahms in memorable interpretations. The program began with the Variations on a Theme by Haydn. Walter makes the simple Haydn chorale the keynote of his interpretative design. He plays the work like a conversation piece between two cherubs, full of intimate details (for example the ending of Variation 1, where the woodwinds sound as from afar, weaving their little contrapuntal arabesque, to bring it to a climax of sedate tranquillity in the last variation, culminating in the chorale-theme).

Erica Morini played the Violin Concerto. She has no par among women violinists (and very few among the male contingent, either). She and Dr. Walter gave a reading long to be remembered for its musicianly authority and technical perfection. In the first movement, she played Hugo Herrmann's cadenza, a fine piece of craftsmanship. The slow second part emerged with a lyric beauty of rare introspection, while the closing finale, in its subdued rhythmic drive, was a masterpiece of dramatic planning.

The climax came with Symphony No. 3. The loftiness of its musical ideas, dramatic sweep of the corner movements, tenderness of the Andante, and humor of the Poco Allegretto found consummate expression in Dr. Walter's reading, and won much adulation for him and the wonderfully-playing orchestra. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Dec. 8.—The third concert of the Philadelphians' series was entirely devoted to Beethoven. The First and Ninth Symphonies had memorable performances. To see the maturing of a genius like Beethoven's, as shown in these two corner works of his symphonic output, is a thrilling experience, especially when the music is played with the subtlety, knowledge and consummate musicianship exhibited by Mr. Ormandy.

30th ANNIVERSARY . . . Roland Hayes celebrates the 30th anniversary of his first Carnegie Hall appearance with a recital in the same auditorium. The tenor was given a standing ovation at the beginning and another at the end of the program in homage to a career of more than 40 years of lieder singing. Reginald Boardman is at the piano.

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For the Ninth Symphony, he had engaged a fine solo quartet, Rita Kolacz, soprano; Eunice Alberts, contralto; Harold Haugh, tenor, and Kenneth Smith, bass, and one of the finest choral groups heard of late, the Temple University Choirs (Elaine Brown, director). The latter sang the difficult passages of the score with the greatest ease, and even the almost unsingaole high tessiture of the soprano never sounded strained or forced. The rousing Finale became an uplifting experience, just as the Adagio movement had had deep emotional meaning. Kenneth Smith in the recitative, O Freunde, nicht diese Toene (which he sang in English in concurrence with the entire vocal performance) not only impressed with his vocal prowess but his musicality and intelligence. The house was sold out and yielded an enthusiastic ovation at the end of this rousing performance.

H. W. L.

Gyorgy Sandor, Dec. 9, E.—As one of his many encores, Gyorgy Sandor played Liszt's Funerailles. There are not many virtuosi equalling him in the traversal of this piece with its thundering octave passages in the bass and virtuoso display. Another of the beautifully played encores was Beethoven's charming morceau, To Elise, with all its sweet, innocent lyricism. Between these works, remote from each other in emotional and technical demands, lies Mr. Sandor's talent. It is virtuoso playing in the monumental style, and sometimes in lyric utterances of the composer contains an almost child-like simplicity, of charm and persuasiveness. But a balance between these great assets is not always achieved.

Mr. Sandor opened his program with his own transcription of Bach's Organ Toccata and Fugue in D minor. As a transcription, it is a remarkable piece of sound imaginativeness in approaching the organ effects, preserving the overtones which always go with the registers of this instrument. He played it with grandeur. Beethoven's Sonata in A flat major was followed by Brahms' Intermezzo in B flat major, op. 117, No. 2, Chopin's Waltz in A flat major and scherzo in B flat major. The latter Mr. Sandor performed brilliantly and with great verve. After intermission a group of smaller pieces by Albeniz was given, also the performer's effective transcription of Bartok's Intermezzo Interrotto from Concerto for Orchestra, and two Bulgarian Dances by the same composer, a charming display piece. Scherzo (The Cuckoo) by the contemporary American Howard Swanson, and Prokofieff's Suggestion Diabolique. The evening closed with Schumann's Symphonic Etudes, which provided a fitting climax. A large audience clamored for many encores.

H. W. L.

Guard Republican Band of Paris, Nov. 13, E.—For the first time in almost 50 years the Musique de la Garde Republicaine de Paris paid a visit to our shores and at the end of an extended cross-country tour gave a concert at Carnegie Hall before a sold out house. Capt. François-Julien Brun, its conductor, led the famous ensemble in Berlioz's Roman Carneval Overture, Weber's Recitative and Polonaise (with Henri Druart, clarinet, as soloist), Liszt's Second Hungarian Rhapsody, Ravel's Bolero, Debussy's L'Après-Midi d'un Faune, (Henri Lebin, flute, soloist), Richard Strauss' Till Eulenspiegel's Merry Praanks, closing the list with a group of Martial Music from the Revolution to the Present, including French Marches and as the last number Sousa's Stars and Stripes Forever.

All through the evening one admired the excellent instrumental ensemble, the beautiful tone of the woodwinds, the mellowness of the brass and the discipline of the ensemble work. But the climax came when Mr. Brun conducted the marches. The fire of execution, rhythmic *élan* and *brio* were a stirring experience to all present, and the concluding ovation was well deserved. The conductor of the Army Field Band of Washington, D. C., stepped on stage after the intermission to present the French guests with a rosewood replica of the Washington Monument as a token of esteem. The entire Army Field Band attended the concert, placed in first tier boxes, and after the concert gave a reception to the Band in reciprocation for the hospitality they had enjoyed on their last year's tour of France. H. W. L.

Nathan Milstein, Dec. 14, E.—Supreme violin virtuosity, including exquisite tone and superior technique, characterized the playing of Milstein in a program largely of classics, calculated to please all in tastes, with the skillful piano assistance of Arthur Balsam. The noted recitalist presented the Chaconne, by Vitali; Sonata in A minor (for violin alone), by J. S. Bach; Sonata in A major, op. 47 ("Kreutzer"), by Beethoven; Intermezzo, Schumann; Allegro (Scherzo) Brahms; his own Paganiniana; Canto No. 3, by Pizzetti; and Burlesque, by Suk. The Beethoven Sonata provided thirty minutes of magnificent violin and piano collaboration. The Bach opus for solo violin also brought many delights. Mr. Milstein's arrangement of the Paganini technical complexities evoked cheers from the capacity audience, which demanded encores until the house lights went on. H. I. B.

Collegiate Chorale, Dec. 15, E.—This group gave its eighth Christmas concert, with Robert Shaw conducting, before a large audience. The program, lengthy and varied, included among its features Gabrieli's In Ecclesiis with double chorus and brass ensemble, a Bach Magnificat, Handel's Concerto Grosso, op. 6, No. 12, for string orchestra, two Carols for Christmas Day with small chorus and the New Music Quartet, with Bruce Prince-Joseph at the harpsichord, and Five Fables with Music by Ernst Bacon.

(*Continued on following page*)

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Lecture by Aaron Copland

The eminent American composer will present a lecture January 14 at 8:15 in Lutkin Hall, open to the public without charge.

Midwinter Conference on Church Music

For church organists and choir directors, February 15 and 16 in Lutkin Hall. Guest lecturer and recitalist will be E. Power Biggs. Registration fee, $2.00.

Opera Workshop

A full-scale performance of *Sister Angelica*, by Giacomo Puccini, and *Prima Donna*, by Arthur Benjamin will be presented in Cahn Auditorium February 26 at 8:15. Tickets: $2.00 and $1.50; students, $1.00.

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(Continued from preceding page)

The singing of the large chorus reflected the customary Shaw technic, color and other tonal characteristics, but precision appeared to be lacking to some extent in both the choral and orchestral work. Edward Everett Horton officiated expertly as the Narrator in Ernst Bacon's Five Fables with Music. In addition to these settings, another contemporary novelty was Tom O'Bedlam by Avsholomov, with a rather morose text. The incidental vocal solos throughout the evening were commendably done. The Gabrieli In Ecclesis provided an opportunity for outstanding choral effectiveness, excellent phrasing and diction, and interpretative contrasts. L. C.

Little Orchestra Society, Dec. 16, E.—The third annual presentation of Berlioz's L'Enfance du Christ by this group, under the leadership of Thomas Scherman, presented four adequate soloists, all familiar with the esthetic and interpretive details of the beautiful music and text of this score—Mary Davenport, contralto; Leopold Simoneau, tenor; Martial Singher, baritone, and Donald Gramm, bass. The vocal, dictional and spiritual values of their respective roles were given sensitive consideration by the soloists, with splendid artistic results. The choral portions were sung with well-balanced tone, and phrased with precision by the Choral Art Society (William Johnson, director). The performance as a whole was a colorful delineation of an impressive work too seldom heard. L. C.

Oratorio Society of New York, Dec. 19, E.—The Oratorio Society was heard in its presentation of Messiah in unabridged and original continuity form, under Alfred Greenfield's serious and highly capable direction. It was the Society's 130th performance of the work and this is its 81st season. This year's vocal soloists were Rhian Daniel, soprano; Jean Handzlik, contralto; Howard Jarratt, tenor; Andrew White, bass. George William Volkel was at the organ. Bruce Prince Joseph was the harpsichordist. Frederick Heyne was the accompanist and Paul Gershman, concertmaster of the orchestra. The chorus members revealed keen devotion to their task and a fine sense of many of the interpretive phases of this great oratorio. The tonal balance was generally well proportioned and of excellent quality. Strengthening of sonority in the male sections would have improved certain aspects of the performance. As usual it was an outstanding and at times thrilling presentation of the difficult music contained in this score. L. C.

TOWN HALL

Daniel Wayenberg, N. Y. debut, Dec. 6, A.—The young Dutch pianist proved one of the most remarkable debutants who has recently appeared before the American public, not only for his technical dexterity but the splendid musicianship with which he interpreted such works as Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata in D minor, op. 31, No. 2, and three pieces by Brahms. His stylistic sensitivity made each of these a musical experience of distinction. His Bach has dynamic hues and shades which turned his reading into a colorful panorama of the work. The Beethoven Sonata was played with exciting interpretative imagination, and the Brahms compositions with strength and great intimacy. The G minor Ballad and the Rhapsody in G minor were the cornerstones of this group, which had as middle piece the Intermezzo in E major, so that the whole was built like a Sonata in G minor—a sign of creative musicianship in the interpreter. The applauded artist played three Preludes, op. 23, by Rachmaninoff with brilliance and the sweep of the genuine virtuoso, and concluded with Ravel's Gaspard de la Nuit in an equally excellent interpretation. Encores followed. H. W. L.

Concert Society of N. Y., Dec. 6, 5:30 p.m.—One very rarely hears the purest of musical forms, the string quartet, so perfectly expressed and interpreted as by the Quartetto Italiano, that group of young, handsome, accomplished musicians, fanatically devoted to their task. They have by now acquired a standing in this country which at each appearance fills the hall to capacity. The program offered quartets by Haydn and Debussy, and as weighty centerpiece, a work of Malipiero. The latter's Quartet, of baroque wealth in its complicated texture, has impressive sonority and exceptional formal mastery in its one huge movement, which includes in a single entity all the elements of the Sonata form. More than anything else, the Debussy Quartet, played from memory, seemed a revelation. A delighted audience including many European—especially Italian—music-lovers, crowded Town Hall up to the last seat and could hardly be stopped in its outbursts of enthusiasm. G. S. G.

Dec. 13, 5:30 p.m.—The eighth concert presented the Virtuosi di Roma (Renato Fasano, director), in a program devoted to Vivaldi. The exquisite art of this unique chamber ensemble was first shown in the Concerto in D minor for oboe and strings, with Renato Zanfini as soloist. The delicacy of the ensemble rivaled the finesse of the solo oboe in producing most enticing sounds. The Concerto in D for viola d'amore and strings had Benzo Sabatini as the consummate soloist. The Concerto in A major for strings closed the first program half.

Later came a complete performance of the four Concerti of the Seasons, op. 8, for violin obbligato and strings. Luigi Ferro and Guido Mozzato alternated as the violin soloists in the works, portraying Spring, Summer, Autumn and Winted. The magnificence of baroque music could not be more tellingly exposed than in the interpretations which the ensemble and the soloists gave to these enchanting pieces, which display great variety of effects. The concert again demonstrated that the music of Vivaldi, if presented with insight into its stylistic demands and with such artfulness as that of the Virtuosi di Roma, is still very alive and by no means only a historically interesting chapter of our musical heritage. H. W. L.

TO PRESENT GRETCHANINOFF PREMIERE . . . Alexander Kutin will conduct the Balalaika Symphony Orchestra, with the Slavianshy Chorus, Margarita Agreneva Slavianshy, conductor, in the U. S. premiere of the third act of Gretchaninoff's opera Dobrinya Nikititch at Carnegie Hall on Jan. 23. There will be seven soloists. The chorus will wear authentic 16th and 17th century costumes.

Adele Addison, Dec. 6, E.—In her second recital here, the soprano was heard in four songs of Vivaldi, The Blessed Virgin's Expostulation by Purcell, arias from Mozart's La Finta Giardiniera and Handel's Joshua, six Debussy songs, five compositions by the contemporary composers Edward Lee Tyler and John Duke, and a group of folksongs and spirituals. Miss Addison is a superlative artist, poised and gracious, expressive in her musical utterance, and in command of the vocal instrument. Her voice is warm, colorful and rich in quality, uniform in projection throughout the scale, with the exception of an occasional spreading of tone in the extreme upper range. Her voice has acquired additional breadth and tonal flow since her debut recital here last year; the singing of the Vivaldi group particularly revealed flexibility and control in legato passages and fine phrasing. The artist's interpretations of Debussy were a delight, and the Duke songs, Wild Swan and The Bird, revealed the splendid potentialities of our contemporary song at its best. Paul Ulanowsky played excellent and musicianly accompaniments. L. C.

Musicians Guild, Dec. 7, E.—The Kroll Quartet (William Kroll, Louis Graeler, Nathan Gordon, Avron Twerdowsky), Leonard Rose, cello; Lillian Fuchs, viola, and Joseph Fuchs, violin, members of the Musicians Guild, and Beveridge Webster, pianist, as assisting artist, provided a program that was a musical

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delight for the sizable audience. Beethoven's charming Serenade in D major, op. 8, for violin, viola and cello had a performance in which the apparent joy of music-making of the participants, Lillian Fuchs and Messrs. Fuchs and Rose, was conveyed to the audience.

The Kroll Quartet gave the New York premiere of Andrew Imbrie's String Quartet No. 2. The composition is written in an atonal vernacular which at a first hearing hardly permits a conclusive judgment. But it is apparent that, structurally, the work does not always hold together, and furthermore the harsh harmonic effects (exploiting intervals of the second) do not make it too approachable. A strong rhythmic drive throughout does add interesting facets to the score, which otherwise often sounds too cerebral and not deeply enough felt by the composer.

Leclair's Sonata in A for violin, viola and piano, was delightfully performed by Joseph Fuchs, Lillian Fuchs and Beveridge Webster. The evening closed with Franck's Quintet in F minor for piano and strings, with the Kroll Quartet and Mr. Webster sharing honors.

H. W. L.

Larry Adler, Dec. 8, E.—The return of the noted harmonica virtuoso brought the usual display of polished technique and stylistic flair. Included in the program were two works—Milhaud's Suite for Harmonica and Piano, and Arthur Benjamin's Concerto for the same combination—written for the artist. While they are widely different in style, the Milhaud employing many original impressionistic and rhythmic effects and considerable feeling of folkish humor, and the Benjamin a more relaxed and genial sort of melody based on dance rhythms, Mr. Adler succeeded in making both works sound idiomatic on his instrument. Perhaps the high point was his fine playing of the Vivaldi-Nachez Concerto in A minor—quite in the classical tradition and beautifully proportioned. A group by Debussy-Hartmann, Torroba, Fauré, and Bartok offered notable contrasts in tone and manner. Mr. Adler's own pleasing Genevieve Suite, a Wedding Dance by Jacques Press from his suite The Wedding, transcribed by Mr. Adler, and the performer's Carmen Fantasy were other items applauded by a large audience. Samuel Matlowsky was the piano associate.

R. K.

Bach Aria Group, Dec. 9, E.—The first of four programs by this organization (William H. Scheide, director) offered an impressive array of music by J. S. Bach. Frank Brieff conducted the concert with the choir of 32 singers, a chamber orchestra, and soloists. The Cantata No. 96, Herr Christ, der ein'ge Gottessohn, had Carol Smith as the contralto soloist of sympathetic voice and deep sentiment, who also scored in the air, Es ist vollbracht, from the St. John Passion, with Bernard Greenhouse playing a sympathetic cello obbligato. The secular cantata, Der zufriedengestellte Aeolus, presented the chorus with Eileen Farrell and Norman Farrow as resplendent soloists. Miss Farrell, with Maurice Wilk playing the violin obbligato, was most effective in Heil und Segen, aria from Cantata No. 120. Jan Peerce was splendid in the Quoniam from the G major Mass, a rarely given excerpt. The program also included the aria Ich lasse dich nicht, from Cantata No. 157, and closed with the Cantata No. 187, Alles wartet auf dich, in which Robert Bloom, oboe, gave excellent support to the soprano's main air. The work closed with a fervent chorale. Erich Itor Kahn was the piano soloist and Julius Baker the solo flutist. This was a concert of highly rewarding quality, both musically and in the emotional tone which hallowed much of the music.

H. I. B.

Mieczyslaw Horszowski, Dec. 10, E.—The interesting program offered by this eminent pianist focussed attention on Huit Preludes pour le Piano by the contemporary Swiss composer Frank Martin and dedicated to the late Dinu Lipatti. Like many contemporary works, its intrinsic value lay in the design, plus a turn of phrase which is distinctive in this composer's writing. The pianist's fine technique, authority and sense of tonal balance and color were exemplified in his playing of the fifth English Suite of Bach; the graceful A flat Sonata of Haydn; and the lyric Sonata in B minor, by Chopin, in a nicely contrasted list. Mr. Horszowski impressed his hearers once again with his expressive interpretation and command of pianistic tradition.

M. C.

Vienna Academy Chorus, N. Y. debut, Dec. 13, A.—This ensemble can be compared to a chamber orchestra in which every member of the group is a soloist. Their effort in this case is coordinated by Prof. Ferdinand Grossman, the conductor. It is a remarkably refined and delicate choral art to which the guests from Vienna treat their audience. Especially appropriate is their approach and the dynamic range of the group, always subdued for the sacred music they sing. Works by Gallus, Lotti, Mozart—the latter's Ave Verum Corpus given with the accompaniment of a string quartet recruited from the ranks of the choristers—Bruckner and Bach received praiseworthy readings, distinguished by the most varied dynamic colors, and an admirable fidelity to pitch. The same interpretative technique prevailed for four madrigals by Peuerl, Heinrich Isaac and Orazio Vecchi and an encore by Orlando di Lasso.

Contemporary music included Randall Thompson's Alleluia, Szekler's Klage by Kodaly, Liederbuch by Hindemith, and Tragische Geschichte by Anton Heiller. As a world premiere, Virgil Thomson's Kyrie for six voices received a persuasive interpretation. The refined musicianship of the conductor and the ensemble gave an attractive account of Mr. Thomson's composition.

What remains a bit unresolved in this chorus's performance is the more aggressive and direct approach to the music. It all sounds as if coming from behind a veil, and rarely is there any *forte* effect. This lack of strength tends to make the otherwise fine renditions at times monotonous. A well disposed audience gave the ensemble most cordial applause and demanded many encores.

H. W. L.

Little Orchestra, Dec. 14, E.—Under Thomas Scherman, this year's fourth concert opened with two excerpts from A Musical Offering by Bach, orchestrated by Igor Markevitch, and played with craftsmanship. With Ethel Bartlett and Rae Robertson, duo-pianists, and Mr. Scherman at the third piano, Bach's Concerto for Three Pianos in C major received an inspiring performance. The splendor of the counterpoint, the magnificence of the structural design were convincingly projected by the three soloists and the orchestra, which Mr. Scherman conducted from his piano and

(*Continued on page 29*)

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NEW RECORDS IN REVIEW

By Jules Wolffers

No better memorial for Ossy Renardy can be provided than the one he himself left in his recording of *12 Paganini Caprices* under the Remington label. Each of the formidable studies is a marvel of performing skill and precision. Paganini's own Guarnerius was used for this recording, and Eugene Helmer's discreet pianism keeps the added accompaniment well in the background.

Remington also has released the *Beethoven Violin Concerto,* which Albert Spalding recorded in Europe at the same time that he recorded the previously-released Brahms Concerto. One understands that there is still unreleased material available from the late distinguished American violinist. It will be gratifying if these will be made available.

Another Remington memorial disk presents some stunning examples of the late Simon Barere's pianism as recorded on the stage at Carnegie Hall during recitals. The brilliance of execution much more than overcomes any deficiencies of tonal values inevitable in this type of candid recording.

A highly-valued section of RCA Victor's releases is devoted to re-issues of some of its celebrated recordings. Serge Koussevitzky's invigorating way with the Copland *El Salon Mexico* and *Appalachian Spring* revive memories of the conductor's quarter-century tenure with the Boston Symphony Orchestra. And another great artist of the past is memorialized by Victor with the re-issue of Schnabel's performance of the *Beethoven Piano Concerto No. 4.* Victor's immense catalogue undoubtedly will offer fruitful ground for many such re-recordings.

Angel Records on Market

A sampling of the Angel catalogue causes one to hail this newcomer to the American scene. Performances are of top quality with recording techniques to match. One particularly admired such disks as the *Brahms Piano Concerto No. 1* with Malcuzynski, Gieseking playing Brahms *Klavierstuecke,* the Bartok *Concerto for Orchestra* played by the Philharmonia Orchestra under Herbert von Karajan, a release of *Military Marches* done by the incomparable Musique de la Garde Republicaine of France, and the extraordinarily fine Scala version of *Tosca* under de Sabata with a cast including Callas, di Stefano, Gobbi and Calabrese.

Stimulating orchestral offerings start the New Year right in the orchestral field. One of the best is *Bach Suites for Orchestra, Nos. 1, 2, 3, 4* in Fritz Reiner readings that combine authenticity, freshness and good taste in equal proportions. Other RCA releases include a compelling performance of the complete Tchaikovsky Ballet Suite, *Aurora's Wedding* conducted by Stokowski, a musicianly and poised performance of the *Beethoven Eroica Symphony* with Furtwängler and Vienna Philharmonic, Scriabin's *Poem of Ecstasy* with the Liszt *Les Preludes* played by the Boston Symphony Orchestra under the knowing, experienced direction of Pierre Monteux.

Capitol adds two more items to the Tchaikovsky list with a live and bright disk—*Romeo and Juliet Overture* and the *Francesca da Rimini Symphonic Fantasy.* The St. Louis Symphony under Vladimir Golschmann really delivers here.

Ballet and Other Diversions

M-G-M couples Act III of *Aurora's Wedding* by the omnipresent Tchaikovsky with the *Faust Ballet Music* by Gounod for diverting results by the London Royal Opera House Orchestra under Warwick Braithwaite. Particularly good is the same company's single-disk offering of the Berlioz *Suite from The Trojans* with the Paris Lamoureux Orchestra under Jean Martinon, and the Glinka Suite from *Russlan and Ludmilla* with Fistoulari and the London Symphony.

An interesting group of rarely-performed overtures is presented by Remington in *Great Overtures* interpreted by the Austrian State Symphony Orchestra under Vittorio Gui, whose work has been highly praised in Europe. How many readers can lay claim to having heard all of these—Rossini's Siege of Corinth, Italian Girl in Algiers, Happy Deception; Cherubini's Water-Carrier; and Wolf-Ferrari's Secret of Suzanne?

Opera—Choral—Voice

Collectors of complete operas have three more items to add to their list. Urania's *Lucia di Lammermoor* features the Philadelphia-born soprano Dolores Wilson, supported by an excellent Italian cast including Ticozzi, Poggi, Carlin, Colzani, Maionica and Fazzini. Over-all results are first-rate here with Capuana conducting the orchestra and chorus of the Milan Opera.

Performances of *Andrea Chenier* are rare enough to make this Capitol release of Giordano's four-act opera a welcome event, particularly as sung here by Tebaldi, Solfer and Savarese. Arturo Basile conducts the Turin Radio Orchestra and the Cetra Chorus.

Yes, there is actually an opera that belongs to Weber's *Oberon Overture*—as, of course, we all knew—and it is packed with marvelous parts for singers and orchestra, as Period's release testifies.

Despite all the good music, plot and characterization are so thin that perhaps disks are the best medium for getting acquainted with the work as a whole. Although the cast is relatively unknown here, the work of Fehringer, Bauer, Bader, Muench, Liebi and Titze with the Suddeutcher Rundfunk Chorus and Symphony Orchestra under Hans Mueller-Krey achieves engaging results.

RUN-THROUGH . . . Andor Foldes, pianist, rehearses Erik Chisholm's Concerto for Piano and Orchestra while concertizing in South Africa, as the composer and Mrs. Foldes listen in.

And for those who like opera in tiny doses, Urania features the La Scala Orchestra and Campora, Colzani, Correna and Poli in excerpts from Verdi, Donizetti and Ponchielli, all on a little 45EP.

One of the finest expositions of Fauré's music ever recorded comes from Capitol with the composer's beautiful *Requiem,* done with full understanding by Roger Wagner, conducting his Chorale and the Concert Arts Orchestra with soloists Patricia Beems, soprano, and Theodore Upmann, baritone.

Three RCA releases present Ezio Pinza in *Verdi and Mozart Arias, A Song Recital* by Kirsten Flagstad, Jussi Bjoerling—*In Song.* If these do not hit the best-seller list, American taste will have undergone a radical change.

No best-seller listing can be predicted, alas, for a recording that brings timeless values to quiet and reverential realization. Schools and colleges, however, will wish to hear the Period series of Gregorian Chants as intoned by the Benedictine Monks of St. Mandille de Fontenelle, Dom Lucien David, director.

Keyboard Items

While one cannot see the need for recording the markedly inferior Saint-Saens Concerto No. 5, M-G-M's release of this work is saved by the company of D'Indy's imaginative and beautifully-shaped *Symphony on a French Mountain Air,* with its important part for piano. Fistoulari gets some splendid playing from the Westminster Symphony Orchestra, and the pianist Fabienne Jacquinot gives more good reasons for the regularity with which she appears on European imports.

With an eye aimed at a new potential market, RCA's economy-priced Bluebirds label offers a bargain package of the Grieg and Mendelssohn Piano Concertos on one disk, expertly played by Ania Dorfmann with the Robin Hood Dell Orchestra under Erich Leinsdorf. The same label and pianist also offer the complete *Chopin Waltzes,* again on one disk and again a bargain at the price, which comes to something like 20 cents per waltz. You can't get much lower than that!

Vox also offers the complete *Chopin Waltzes.* Since this reviewer subscribes to the "comparisons are odious" school,

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Among recommended Menahem Pressler waxings for M-G-M are a *Manuel de Falla* disk, the complete Shostakovich *Preludes*, and the best known items from *Debussy*—all splendidly performed; take your choice. Mine happens to be the Shostakovich, a fascinating mixture of fact, fantasy, mood and style.

Admirable pianism, also, from Sascha Gorodnitzki in two sets of variations by Brahms—the *Paganini* and *Handel*—on a single LP. The piano sound did not seem to measure up to Capitol's usual high standards but this may have been a peculiarity of the particular disk reviewed.

Remington's release of the *Mozart A Major Sonata* and two *Haydn Sonatas* as played by Leonid Hambro must fall in the routine class. On the other hand the same company scores with two single-disk offerings featuring the duo-pianism of Luboshutz and Nemenoff—the Reger *Introduction, Passacaglia and Fugue* plus shorter works, and, on the other disk, the Mozart *Sonata in D* also with some shorter works.

In addition to the above, one particularly recommends Walden's disk of otherwise unavailable works by Aaron Copland, *Passacaglia, Variations, Sonata* skillfully played by Webster Aitken. Also highly recommended: the M-G-M *Stravinsky Music for Two Pianos and Piano Ducts* in felicitous renditions by Bartlett and Robertson.

Briefer Mention

Period: Oistrakh playing Tartini, Beethoven, Schubert Sonatas. One of the world's greatest concerto violinists, Oistrakh is not at his best in the classic vein. . . . Period: Purcell Trios. Well-played by the Messrs. Ciompi, Torkanovsky, Kutzen, Chessid. . . . Period: Music for Lute performed by Michel Podolski. Valuable and authentic performances of rare music. . . . Remington: Voodoo, Haitian Music sung by Emy de Pradines. Although this is *not* basic voodoo, it is very well done native and acquired music. . . . Capitol: Full Dimensional Sound. You've probably heard of this remarkable study in high fidelity reproduction. Extremely informative and full of interesting excerpts from Capitol's releases, classic and popular. . . . Victor: Romeo and Juliet. The music here is Shakespeare's cadenced phrases done, with exciting sound effects, by the Old Vic Company—best buy for your theater-smitten friend. . . . Stradivari: Louis Persinger explains Mendelssohn Violin Concerto. The famous violinist and pedagogue takes students through some knotty performing points. A Persinger-edited score is included. This type of recording has great potential value. The idea should be encouraged and extended. . . . Vanguard: Liane Sings, A Continental Cocktail. Of no particular value, but lots of fun. Ditto for Vanguard's Play Gypsy! with Edi Csoka's heart-tearing fiddle.

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DISCUSSION

Diamonds for Your Disks

There are many good reasons for the advice, printed on the record jackets by several manufacturers, that a diamond playback needle be used. Although the facts have long been verified, many collectors are still unaware of the marked superiority of the diamond stylus.

Tests disclose that diamond needles show no apparent wear after 500 hours of use. A diamond may be expected to give satisfactory use for 1,000 hours or more.

A phonograph needle travels approximately half a mile on a 12-inch LP record. A steel needle is worthless after half a mile of travel. Osmium, an alloy once considered as permanent, shows bad wear after 15 hours of use.

Sapphire is more durable than osmium, but a sapphire needle is also not to be considered as permanent. Sapphires should be changed after 75 hours of playing, or less.

When buying new equipment, the purchaser would be wise to specify a diamond stylus, rather than an osmium or sapphire point. While the diamond needle may cost up to $25, it is by far the least expensive in the long run.

If you wish to have your present needle retipped with a diamond stylus, the cost may be as much as $35 if done through regular retail channels. However, for those who wish to take the trouble, a considerable saving may be made by dealing directly with a firm that makes a specialty of this sort of work.

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Dr. Howard Hanson conducts the Eastman Rochester Orchestra in a new series of recordings by Mercury. The first record to be released is devoted to Deems Taylor's Through the Looking Glass Suite and MacDowell's Indian Suite. . . .

Another first by Vox, Mendelssohn's oratorio St. Paul, has its premiere on records by the Pro Musica Symphony of Vienna, with Ferdinand Grossmann conducting. . . .

Igor Stravinsky conducts the original Metropolitan Opera soloists and cast who premiered The Rake's Progress last February in a three record set.

Wants Record Collecting Data

Boston, Mass.

To the Musical Courier:

Having recently become interested in recorded music, I thought that possibly you could advise or inform me as to what records should be included in a basic record collection for the amateur.

Inasmuch as I am only now beginning my collection, some method of good selection is more than a necessity, if I am not to purchase records which are not particularly pertinent to a basic collection.

Cordially yours,
S. M. GEINER.

Maiuzzo in Broadcasts

Mary Maiuzzo took the role of Inez in Trovatore on Nov. 21 and 28 with the Amato Opera. On Nov. 22, she sang on WHOM's Stars of Tomorrow. Engagements after the holidays include a broadcast on the Concert in Miniature program of WFUV-FM on Jan. 3, and, also in January, two performances of Bertha in Barber of Seville with the Amato Opera.

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DILLING HARPIST

N. Y. City Ballet Will Give Whole Nutcracker

By Rosalyn Krokover

Performances of full-length ballets were virtually non-existent in this country until the arrival of the Sadler's Wells company. During their visits they have shown us two Tchaikovsky ballets—Sleeping Beauty and Swan Lake—in their entirety, as well as Prokofieff's Cinderella and Delibes' Sylvia. All proved very popular with the audiences, though the Tchaikovsky ballets were perhaps outstanding.

Until now the major American companies have steered clear of any such project, but the success of the English company—with their revivals of what was almost a lost art—has undoubtedly inspired the New York City Ballet to work in the same direction. Their choice is the last of the three Tchaikovsky ballets, The Nutcracker, and it will be seen for the first time during the forthcoming five-week season which opens on Jan. 12 at the City Center.

Tchaikovsky was never happy about this ballet. He objected to the subject, which was a Dumas version of a story by E.T.A. Hoffmann, The Nutcracker and the King of the Mice. But finding it difficult to turn down a commission he went ahead anyway. The first act was sketched before his trip to America in 1891, and the score was completed after his return to Europe. It was first heard as a concert suite, and in this form it was an immediate success.

Petipa was supposed to have been the choreographer but soon after he had begun his work he became seriously ill and Lev Ivanov carried on, completing the entire ballet.

From all accounts the work was staged sumptuously for its premiere at the Maryinsky Theater on Dec. 17, 1892. The orchestra was under the direction of Drigo. But even with all of the physical advantages, and with the approval of the Tsar at the dress rehearsal, the first performance was coolly received by the audience. In the first place the Russians did not take kindly to the German story, so unlike the fairy tales to which they were accustomed, nor did they like the idea of using so many children. And though Antoinetta Dell 'Era, the Sugar-Plum Fairy, was a brilliant ballerina, she lacked personal charm and beauty. At the second performance she was replaced by the personable Nikitina, a pupil of Ivanov's. A conseusus of opinion is that the music saved the Nutcracker and is responsible for its eventual popularity.

The last integral revival of the ballet on record was staged at Sadler's Wells Theater in London on Jan. 30, 1934. For years we have been seeing the second act with the many delightful divertissements, including the lovely Sugar-Plum Fairy variation. Some versions gave us a watered-down first scene, with the Christmas party, and the second, which can best be described as the snowflake scene. Consistently omitted are the many details and dances in the opening party scene and the following battle of the toy soldiers, under the command of the Nutcracker, with a horde of mice led by their king.

New York City's Nutcracker will be staged by Balanchine. In addition to being the company's first full-length production it is also the first time the choreographer has attempted a full-length work. Horace Armistead has designed the settings and Karinska the costumes. The premiere will take place on Feb. 2. Another first by Balanchine will be on Jan. 19. Entitled Opus 34, it is set to Schoenberg's Begleitungmusik zu einer Lichtspielszene.

EUGENE LIST
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Carmen Added to Petit Program

A change in Roland Petit's Ballets de Paris program has been made. Carmen has been added by popular demand, with Colette Marchand in the title role. Leslie Caron as guest artist will make her stage debut in The Beautiful Widow, and the other two ballets to be given at all performances are Ciné Bijou (with Miss Marchand and George Reich) and Le Loup (with another newcomer, Violette Verdy). The season begins on Jan. 19 at the Broadway Theater.

Erdman at Brooklyn Academy

An ambitious program was given by Jean Erdman and her company on Dec. 9, at the Brooklyn Academy. Miss Erdman is of the modern school, more or less in the Graham tradition. Her approach is intellectual and while her ideas are generally made clear, nothing ever floats, soars or leaves the ground. Her choices of material are nothing if not ambitious; it would take more than the combination of three geniuses to reflect in movement the scoring of the first movement of Schoenberg's String Quartet No. 3 and Beethoven's Great Fugue, which she used for her Broken City and Song of the Turning World, respectively. Also on the program were Io and Prometheus, Changing-Woman, People and Ghosts and Portrait of a Lady. Featured in the company is William Lennard, and the other members were Barbara Casper, Remy Charlip, Kate Clyne, Mimi Kirk, William Ligon and Irene Loren. The Juilliard Quartet and pianist Mieczyslaw Kolinski supplied the accompaniments.

Dance News

Paul Draper gave a concert at the "Y" auditorium on Dec. 16. It was his first appearance here in several years. . . . A Holiday Week of dance with nine premieres is being offered by Merce Cunningham and company at the Theatre De Lys. The first of the eight performances was on Dec. 29 and the programs will continue through Jan. 3, with matinees on Jan. 2 and 3.

Ft. Collins Symphony Opening

FORT COLLINS, COLO.—The Fort Collins Civic Symphony, Will Schwartz conductor, opened its fifth season on Nov. 29, with Ferrante and Teicher, duo-pianists, as guest artists in the Poulenc Double Piano Concerto. The 70-member orchestra has steadily expanded its activities since its formation in 1949 by Mr. Schwartz, professor of violin and orchestra at Colorado A. & M. College here. Last season's programs closed with a concert at Red Rocks Amphitheatre before 10,000 with Todd Duncan and Dorothy Maynor, soloists. Soloists to be presented during the remainder of this season include Helen George, Louis Krasner, and in Beethoven's Ninth Symphony with the Colorado A. & M. Choir, leading regional soloists, including Lucienne De Simplaire, soprano (Mrs. Will Schwartz), who is also on the Colorado A. & M. faculty.

Detroit Symphony Offers Novel Lists

By August Maekelberghe

DETROIT, MICH.—Eliane Richepin, young French pianist, made her local debut with the Detroit Symphony, under the direction of Paul Paray, playing Brahms' First Piano Concerto. The performance was exhilarating. Nevertheless, in the first movement one noticed a nervous tautness on the part of both soloist and orchestra. This improved markedly in the second movement and the final one was much more relaxed and brilliant. The other works consisted of Berlioz's Fantastic Symphony, and the Prelude to Saint-Saens Le Deluge.

The concert of Nov. 19, by virtue of its content and the manner in which it was played, was like a well-told folk tale. It included Paul Dukas' L'Apprenti-sorcier, so well done that it brought genuine laughter from the audience. The program further presented Mozart's Magic Flute Overture, Rimsky-Korsakoff's Antar Symphony and Mendelssohn's Violin Concerto. In the latter, Mischa Mischakoff played with clarity and effervescence of spirit.

Edward Druzinsky, first harpist of the Detroit Symphony, was soloist on the second Family Concert directed by Valter Poole in the Introduction and Allegro by Ravel. It was well acclaimed by the audience and refreshing to hear. Mr. Poole also directed Offenbach's overture La Belle Helene, Liszt's Second Hungarian Rhapsody, Tchaikovsky's Sleeping Beauty ballet and a suite of dances from Falla's Three-Cornered Hat.

The Cleveland Orchestra, under George Szell, appeared at Masonic Auditorium. The attractive program listed Rossini's overture to La Gazza Ladra, an entr'acte from Moussorgsky's Khovanstchina, the Fire Bird Suite of Stravinsky, and Beethoven's "Eroica" Symphony.

Menotti Opera Staged

Gian-Carlo Menotti's opera The Consul was given at Masonic auditorium in the New York City Opera series. The composer was stage director for the work and was on hand to receive a near-ovation from the audience. Thomas Schippers, a former Michigan boy, was impressive in his reading of the complex score. Patricia Neway sang the lead, Gloria Lane was the secretary, Mary Kreste the mother, Norma Kelly the magician, Richard Torigi the husband, and a Detroit girl, Emily Cundari, the foreign women.

The Helsinki University Chorus, under the direction of Martti Turunen, appeared at Masonic Auditorium. With the exception of a Sanctus by Palestrina, which was very impressive, and an unaccompanied verison of Handel's Hallelujah Chorus, the program was devoted entirely to music by Finnish composers and to folksongs. . . . The Quartetto Italiano (Paolo Borciani, and Elisa Pegreffi violins; Piero Farulli, viola; and Franco Rossi, cello) appeared at the Detroit Institute of Arts in the first seasonal concert of Pro Musica. They performed Giardini's Quartet, op. 23, No. 4, Busoni's Quartet, op. 19, two works by Turina and Wolf, and Debussy's Quartet. The whole program was excellent, but the group excelled in the Debussy. . . . Lovers of the ballet have also been satisfied this season. Sadler's Wells Ballet appeared, and recently Jose Greco and his group was seen at the Shubert Theatre by a capacity audience.

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JANUARY 1, 1954

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Elwell Work Given Its Premiere in Cleveland

CLEVELAND.—In step with the nation-wide celebration of the centenary of the house of Steinway, a weekend of festivities held the spotlight, with William Steinway in town to receive honors and preside at the unveiling of the handsomely devised new model baby grand. A select gathering of musicians and teachers at the invitation by Halle Bros. Co. to a cocktail party was privileged to hear Robert Casadesus play this lovely instrument.

That same week's Cleveland Orchestra concerts were also dedicated to the house of Steinway, with Casadesus performing the Franck Symphonic Variations and Ravel's virtuosic Concerto for the Left Hand. In both instances he excelled and was enthusiastically acclaimed. George Szell, in his usual superior way, conducted the Daphnis and Chloe Second Suite and as a curtain-raiser the Haydn Symphony in D major, No. 92, in a first local performance.

Bloch Score in U. S. Bow

The sixth pair of Symphony Concerts on Thanksgiving and the following Saturday were indeed something to be thankful for. Mr. Szell on this occasion conducted the first performance in America of Ernest Bloch's latest work: Sinfonia Breve—an intensely moving opus in four movements. Adhering to the classic style, it nevertheless subtly invokes a modern spirit. Its four movements are varied in mood and emphasize a serenity which permeates the composition. If some of Bloch's earlier revolutionary tendencies are absent, there remains enough of the unusual to uphold the listener's keen interest and enjoyment throughout the compactly built structure. It was received with evident enthusiasm by a discriminating audience. Mozart's Kleine Nachtmusik opened this program and was followed by a beautifully projected Schumann Concerto in the wonderfully flexible hands of Guiomar Novaes; exquisite music-making throughout, the Concerto was enhanced in its last movement by the artist's warm temperament. Three excerpts from Berlioz' Damnation of Faust brought this fine program to a close.

Herbert Elwell's latest work commissioned by Szell, The Forever Young, subtitled "A Ritual for Voice and Orchestra," had its world premiere by the Cleveland Orchestra in two interest-programs. The assisting artist was Marie Simmelink Kraft, who interprets such vocal works with fine understanding. To Pauline Hanson's poignant poetry of this stirring epic in four parts, termed Dirge, Exhortation, Eulogy and Consecration, Mr. Elwell has written music rather somber (in keeping with the subject) and discarding experiments with modernism, with a natural flow of melodic line. The orchestration is that of a seasoned craftsman, and the voice was at all times given its opportunity to be heard and the words to be understood. The work received a warm reception by the capacity audience, the composer being recalled to the stage repeatedly, sharing honors with conductor and soloist. During the season the score will be heard in many other cities with Mrs. Kraft as soloist.

Walkuere Excerpt Performed

Before embarking on its mid-western tour, the orchestra with the assistance of Astrid Varnay, Ramon Vinay and Lubomir Vichegonov presented what will most likely constitute the highlight of our music season, the first act of Wagner's Walkuere in concert form. It was a breathtaking experience, with Szell's wonderful command of the work, the excellence of this virtuoso orchestra and the superior vocal achievements of the three expert soloists. No need for stage settings here! The drama unfolded before our very ears, and nearly every word was understood by the German-speaking members of the audience.

Chamber and Recital Events

Chamber music is much in evidence this season and gaining steadily in patronage and favor—a sign of musical maturing of our audiences. The Italian String Quartet at Severance Chamber Music Hall initiated the Cleveland Chamber Music Society's fourth season, offering seven concerts by outstanding ensembles. . . . A Sonata evening by Josef Gingold, concertmaster, and Harold Heiberg, pianist, at the Music School Settlement, included a Sonata by Herbert Elwell, the Fantasy (op. 47) by Arnold Schoenberg and the Sonata by William Walton, commissioned by Yehudi Menuhin. . . . The Walden String Quartet, all former Clevelanders, now in residence at the University of Illinois, was heard at the Museum in works by Frantisek Vincenc Kromer, a Mozart and a Brahms Quartet. . . . The Bernardi management brought St. Paul Cathedral Choir from London, the Mia Slavenska Ballet and Roberta Peters to the Music Hall. All attractions were of a high standard of excellence. . . .

West Shore Concert Series opened its course with a fine recital by pianist Arthur Loesser. . . . At the Public Library, Cleveland Friends of Music offered Mozart's B flat major Quartet, Brahms Quartet in the same key and Elwell's E minor Quartet. Members of the Ensemble are Dr. Jerome Gross, Edward Matyi, violins; Abraham Skernick, viola and Harry Fuchs, cello.

ROSE WIDDER.

Gifts to Congress Library

Mrs. Arnold Schoenberg has added to the collection of the late composer's letters and other documents presented to the Library of Congress by her. The collection includes many missives from Alban Berg, Anton von Webern and others who were associated with Schoenberg. Other acquisitions of the Library are 29 MSS. from the estate of Owen Wister, American novelist, who also composed; the autograph scores of Deems Taylor; a crayon portrait of Leoncavallo by Mrs. Adeline O. Guimard, presented by her; and a marble memorial bust of Stephen Foster, executed by Walker Hancock, commissioned by Stephen G. Wigmore in consultation with Foster Hall in Pittsburgh.

Martin Taubman in N. Y.

Martin Taubman, of Inter-Allied Artists Corporation, with headquarters in Vienna and New York, has arrived from Europe to be in the New York office through February. Ann Kullmer and Mr. Taubman, in addition to coordinating the American and European tours of artists under their management, will select new American talent for presentation in Europe.

N. Y. Historical Society Series

The New York Historical Society is presenting 17 free concerts in its Auditorium on Sunday afternoon from Dec. 6 through March 28, including Menotti's The Telephone and Bach's Coffee Cantata by the Community Opera, Inc.; a 16th-17th century church program by the Early Music Foundation; solo recitals by Joseph Bloch and Josef Marx; and the Charles Pope Choristers (Dec. 20) in Christmas music.

Branscombe Chorus Heard

Gena Branscombe led the Branscombe Choral in a Christmas program for the National Opera Club at the Waldorf-Astoria on Dec. 10, in their annual Candlelight Service at the Broadway Tabernacle Church on Dec. 20, and in a broadcast over WNYC on Dec. 22.

MARY BOTHWELL

"MISTRESS OF THE ART WHICH MADAME LEHMANN HAS CALLED 'MORE THAN SINGING.' "—London Times

"Power to imagine the central situation, sincerity, depth of feeling and sense of Liederstyle."—**New York Times**

"Bright top notes of ingratiating timbre and dynamic shadings."
—**Herald Tribune**

"BRILLIANT IN WAGNER NUMBERS."—Toronto Telegram

"Wins audience with perfect vocalism, scores big hit with traditional Scottish songs."—**Toronto Star**

"Fine exponent of Oratorio singing. Her pure and singing voice in 'Hear Ye Israel' was reminiscent of the art of Isobel Baillie."—**Detroit Free Press**

"It is a pleasure to see how sure the singer has mastered the German language. Her diction was, even in those very difficult songs of Hugo Wolf 'Storchenbotschaft' and 'Elfenlied' entirely faultless. Mary Bothwell reigns over a beautiful, strong organ with a top of radiant, luminous power. Imposing is her ability of interpretation which made an especially deep impression in Wolf's 'Herbstentschluss' and the Schubert songs. The lovely deep inner feeling showed itself in Wolf's 'Lebe wohl.' "—**Neue Zürcher Zeitung**

"We remember well this Canadian singer as the Marschallin. She gave a Lied evening of only Hugo Wolf: she did not reach too high because she is poetic and has fine feeling with a versatility, the kind Wolf himself had. Her voice is very melodious and pliable and gleaming in the high register. Mary Bothwell has a marvelous voice and showed a natural, very poetic feeling in naive, dramatic and humorous lyrics."—**Vaderland, Den Haag**

"Mary Bothwell belongs to the Very Great Ones. Her unusually fine soprano has won even more brilliance and gleaming power and obeys without any effort in any register. This highly musical artist possesses magnificent head tones and a magical piano which permits her highly schooled dramatic soprano to accommodate itself to the subtlest of Lieder. With admirable feeling and devotion has Mary Bothwell made Hugo Wolf's magnificent Lieder treasure her own and can portray gems from his different books with happy results; she sang without any memory help which to a foreign speaking artist is a special honor."—**Zurichseezeitung**

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The Spider and The Fly
My Message
My Ain Folk
Ave Maria

Royale 1310

AN HOUR OF LIEDER—Hugo Wolf

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Die Geister Am Mummelsee
Mausfallensprüchlein
Nachtzauber
Morgenthau
Der Genesene An Die Hoffnung
Denk Es, O Seele
Blumen Gruss
Du Denkst Mit Einem Fädchen
Anakreon's Grab
Nimmersatte Liebe
Und Willst Du Deinen Liebsten Sterben Sehen
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SILHOUETTES By MARY CRAIG

Some "Bel Canto" Principles Outlined

The great tradition of pure Italian song has suffered injury by the infliction upon vocalists of unsound theories and procedures, according to Michele Fonticoli, New York teacher of voice.

"I have observed frequently of late, in print and in practice, several theories of the art of singing which seem to me to deviate from the pure principles of *bel canto*," he said in a recent discussion, "as these were established through several centuries of vocal experiment and performance. Certainly they are opposed to what I myself have learned in many years of voice teaching.

The Faulty Theories

"I shall mention only two of these theories. First, that high notes must be emitted with the mouth very wide open; and, second, that the breath must be sent into the regions of resonance for the emission of the notes.

"In my observation, the first of these destroys beauty of tone. To sing the high notes with open vowels produces a tone unbearable to the sensitive ear—*insopportable* in the words of Manuel Garcia. This open position given to the mouth directly for the high notes contributes to the voice a very open sound, and as a result the singer is not able to give equality to the tone. True, we sometimes notice in a singer of good school that in sustaining high notes he opens his mouth more—*but only for a moment*. In so doing, he gives to the note the gradation of timbre. After attacking the high note with the closed vowel, in sustaining the tone he opens the vowel slightly—but only for an instant—to give more sonority. It is very important to observe that by not having opened the vowel too much he has not lost the round and vibrant quality.

MICHELE FONTICOLI

Concerning Function of the Breath

"Now, for the second theory of sending the breath into the regions of resonance I believe that the breath cannot be directed against the forehead cavity or mask. The function of the breath is to make the vocal cords vibrate. The disposition of the larynx, the tongue, the soft palate and the pharynx determines the direction of the so-called sonorous column. In correct singing, the vocal cords put in vibration by the breath produce the fundamental sound; the sound, through the vowel, becomes voice, which, when *reflected* in the head cavities, acquires the full resonance.

"The disposition of the larynx, the tongue, the soft palate and the pharynx is due only to the color which the singer gives the vowel. The round color or the closed color given to the vowel (round for the low and middle notes and closed for the high) sets the oral cavity in such a position that the vowel of the note will *reflect* in (not be directed against) the forehead cavity. The result is the low position of the larynx for the emission of all the notes of the compass of the voice, and therefore equality of the entire compass.

"The two theories I mentioned at the start of this interview are physiological methods based on what my experience has taught me are erroneous physiological theories. Their results, in my observation, are a drove of mechanical singers, producing mechanical sounds, with all the attendant evils of metallic tone and inartistic production."

Philippa Schuyler Back from Europe

Philippa Schuyler, 21-year-old pianist, who toured Norway, Sweden, Denmark, Holland, Belgium and England this autumn, appeared as soloist with a symphony orchestra at Tampere in Finland on Nov. 13, under the direction of Eero Kosenen. Miss Schuyler returned to New York in the last week of December en route to the Dutch West Indies. She carries with her a practice piano, folded conveniently. In a photograph sent out by the Scandinavian Airlines (and reproduced in Musical Courier in the issue of Nov. 1) this was erroneously described as a violin case and the artist as a violinist by the photographer.

Carson Again Heads American Academy

At the annual meeting of the American Academy of Teachers of Singing on Dec. 14 at the Harvard Club, New York City, Leon Carson was re-elected as its Chairman. Carl Gutekunst and Harold C. Luckstone were also re-elected to fill the posts of Vice-Chairman and Secretary respectively. Dolf Swing was named as Treasurer.

LEON CARSON
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Reichhold Sponsors U. S. Tour By the Berlin Philharmonic

The Berlin Philharmonic Orchestra and its conductor, Wilhelm Furtwaengler, will tour the United States in February and March, 1955, under the sponsorship of Henry H. Reichhold, chemical industrialist and music patron, it was announced by André Mertens, vice president of Columbia Artists Management.

The project was conceived by Messrs. Reichhold and Mertens, both U. S. citizens, and Dr. Furtwaengler as a "stroke of pro-democratic strategy, strengthening the friendly ties and understanding between this country and Western Germany," the announcement states.

Mr. Reichhold has made the tour possible by offering to pay the transportation from Germany to the U. S. and return for the 108 musicians in the orchestra. His contribution is an outright gift, not dependent on ticket sales, a guarantee of $50,000.

To conclude arrangements, Mr. Mertens, after discussing it first with Dr. Furtwaengler at his home in Montreux, Switzerland, conducted successful negotiations with the board of directors of the Berlin Philharmonic through Dr. Westerman, its general manager, and the Lord Mayor of Berlin, the late Ernst Reuter. Mr. Mertens then went to Bonn to conclude the negotiations with the Foreign Office. He was advised through the Secretary of State of the Foreign Office of Germany on July 13 that Chancellor Dr. Konrad Adenauer . . . "takes particular pleasure in the fact that the Philharmonic of Berlin, which city is at present in the front line of the fight for democratic freedom, will contribute towards strengthening the bonds between Germany and the United States." The Chancellor decided "to undertake the patronage of the Berlin Philharmonic's American trip in order to demonstrate publicly the great meaning of this attraction for the development and deepening of German-American relations."

The plans for the tour envisage 26 concerts, two in Carnegie Hall. The tour opens in Washington at the end of February, 1955, and will cover the Eastern states, extending as far west as Detroit and Chicago, its duration being 32 days, until the end of March. There may be one or two soloists, but the decision as to these is up to Dr. Furtwaengler, who has been the Berlin Philharmonic's conductor since 1922. His last American appearance was as guest conductor of the New York Philharmonic-Symphony in 1927.

Mr. Reichhold, who came to the U. S. in 1925, was a patron of the Detroit Symphony for several years after 1943.

Meyerowitz Works Heard Abroad

Jan Meyerowitz recently conducted over Radio Rome the Italian premiere of Janacek's symphonic poem Taras Bulba and his own Rembrances of Former Life and Homage to Hieronymus Bosch; Meyerowitz's opera The Barrier, heard on Broadway several seasons ago, was given its Dutch premiere over Radio Hilversum.

'Met' Considering Ilgenfritz Opera

The Metropolitan Opera is "considering" the production in 1955-6 of Le Passant, one-act opera by the late McNair Ilgenfritz, who bequeathed a sum between $75,000 and $150,000 to the company if it would stage one of his two operas.

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Chicago Symphony, Soloists Score

By René Devries and Dosha Dowdy

CHICAGO.—Reiner programmed six works, representing four composers, for the midweek concerts of the past fortnight, and these were concerts packed with some of the richest performances given us under his commanding baton. Rudolf Serkin, with almost perfect collaboration of conductor and orchestra, recreated the First and Fourth Concertos of Beethoven in wonderful performances—among those rare occasions when one feels in the presence of greatness. His audience seemed transfixd until the final notes, when unrestrained acclaim brought the beloved artist to the stage again and again.

In the following concerts Milstein, in the same category, gave a lofty performance of the Brahms Violin Concerto. Milstein's wonderful conception of the Brahms, his ability to communicate it, his warmth and unsurpassed execution, made for a particularly memorable performance. Bravos and cheers resounded from every corner of the hall, packed to the last seat.

Hindemith's Symphony Introduced

Hindemith's Symphony, Die Harmonie der Welt (in three movements—Musica Instrumentalis, Musica Humana and Musica Mundana) was given its first local performance at these concerts. The so-called "symphony" is unconventional both in form and content. The music, as programmatic as that of Strauss, is complex, involving bold harmonic and melodic material, varied forms within its frame and a wealth of instrumentation, with descriptive material of contrasted emotions. Its performance was impressive. Reiner also gave us an eloquent reading of Brahms' First, the composer's Academic Overture, the Bach Concerto for String Orchestra No. 3. He prefaced the concert of the 18th with Bach's Air from Suite No. 3, played reverently in memory of Ralph Hubbard Norton, who passed away Dec. 14. Mr. Norton was an honorary trustee of the Orchestral Association and through his generosity a number of instruments from his rare collection, loaned to first desk men, are being used by them for concert performances.

Casadesus in Allied Arts Series

Robert Casadesus, aristocrat of the piano, gave one of his most satisfying recitals when he appeared as recitalist in the second event on the 1953-54 Allied Arts Piano Series at Orchestra Hall on Dec. 13. Beethoven's Sonata No. 2 in A major, artistically projected, was followed by Chopin's B minor sonata, the latter affording Mr. Casadesus opportunities for displaying a crystalline, pearly tone which added charm and poetry, especially in the Largo cantabile. As a Schumann interpreter *par excellence*, the recitalist reached his peak in that composer's Papillons, given a scintillating performance that brought a demonstration from the audience. The program ended brilliantly with the pianist's own Variations after Hommage a Debussy by Manuel de Falla—a work of sufficient import to recommend its performance by other virtuosos of the piano.

Pro Musica Trio Concert

The Arts Club of Chicago recital hall was filled when the Pro Musica Trio —Nina Mesirow-Minchin, pianist, Hugo Kolberg, violinist, and Leopold Teraspulsky, cellist—gave the second of its series of concerts sponsored by the Chicago Chamber Music Society. The trio departed from its usual program of works written for its ensemble, and with guest artists James Vrhel, bass, and Sheppard Lehnhoff, viola, presented Schubert's "Trout" Quintet. The performance was a full-blooded, highly polished one, beautifully interpreted by this congenial group of fine artists. Both the Schubert and the Trio-Concert No. 3 of Rameau, given a fluent, stylish performance, were a delight to hear, and made for one of Pro Musica's finest concerts. The Trio's Dec. 9 concert listed Paul Juon's Trio and that of Schubert in B flat.

Badura-Skoda in Recital

Paul Badura-Skoda, pianist, made his first appearance at Orchestra Hall on Dec 15, proving himself a distinguished artist with an abundance of technique and a musicality which is comprehensive enough to embrace the styles of Brahms, Chopin, Bach and the contemporary Alfred Brendel. At the conclusion of Bach's second Partita, the audience, which at this series includes mostly piano teachers, students and connoisseurs of the instrument generally, broke into spontaneous applause. Mr. Badura-Skoda drew great response for his other offerings, as well. The writer has heard the Pathetique Sonata played differently, but not more convincingly. The Chopin Etude in C sharp minor, op. 25, was a masterpiece of understanding. The Brahms opus 5 benefitted by elan and brilliance. Alfred Brendel's Metamorphoses on Old English country dances is a worthwhile piece, sufficiently difficult to interest the best of the virtuosi. Mr. Badura-Skoda proved that he plays dissonant modernism as well as Bach. All in all, this debut was a great success.

R. R.

George Weber's Recital

Some vocalists approach the art song with more of an emphasis on the singing than on the art. Such was not the case with George Weber, in a program at Orchestra Hall, Dec. 11, composed entirely of art songs by Schubert. When the text and musical content indicated it, his tones were by turns jovial, pleading, sorrowful, mysterious. His singing was most effective when he loosed its dramatic qualities in The Raven and The Double. He has a beautiful voice and knows how to use it; it is big and rich enough to obviate any overworking which might detract from musical effectiveness. These, together with his unpretentious and unaffected manner, combined to make this a good recital, even though one might have liked a little more finesse in phrasing. His performance was aided by the sensitive accompaniments of Leo Heim.

J. R. O.

Podolsky Editions Chosen by NFMC

Three edited pieces from Leo Podolsky's recital repertoire as represented in his first and third books (published by Summy) have been chosen as contest pieces for the forthcoming National Federation of Music Clubs contest.

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HOMECOMING . . . At concert of Apollo Boys Choir in Oshkosh, Wis., three local boys in the choir chat with officers of Oshkosh Civic Music Association. L. to r., front, James Clark; Coleman Cooper, director of Apollo Boys Choir; Bruce Clark, Donald Boese. Mrs. Ruth B. Miller, of the Civic Music Association. Rear, Harold Fiske, H. W. Arentsen, Fred Leist, officers of the Association.

Barre Hill Opera Group Presented

Two important music organizations of the city presented Barre Hill's opera group within the past weeks. The first district opera workshop of the Illinois Federation of Music Clubs, in the first of three short operatic concerts to be sung in English, heard Pergolesi's La Serva Padrona, Sunday Excursion by Alec Wilder, and Bach's Coffee Cantata in Wurlitzer Hall on Dec. 16. The American Opera Society and its guests formed the audience for Mr. Hill's "Opera at 8:30" group in the same works presented in the Sarah Siddons Walk of the Ambassador East Hotel.

Burton Scalin in Lyon & Healy Series

The sixth of the Monday night concerts sponsored by Lyon and Healy and presenting young Chicago pianists playing the Steinway piano brought a program by Burton Scalin. Mr. Scalin, 19, scored in a list including Beethoven's op. 81, a Chopin group and modern works. Winner in recent years of such awards as those of Sigma Alpha Iota, Edward Collins, Crescendo Club, North Side Symphony, senior award of the Society of American Musicians, the $500 Stars of Tomorrow radio prize and honors on several occasions from Chicagoland Music Festival, Mr. Scalin is a product of the studio of Rudolph Reuter.

Roosevelt College Opens Chamber Concerts

The Roosevelt College School of Music launched its Chamber Music Series with a concert by its own Sinfonietta on Dec. 16 at Kimball Hall. The program listed Corelli's "Christmas" Concerto Grosso; Mendelssohn's Sinfonia No. 9; the Triptych for String Orchestra by Tansman, and a first hearing here of Ferguson's Concerto for Piano and String Orchestra. Due to illness the scheduled soloist in the latter work, Marion Hall, assistant professor of music at the College, was replaced by Eloise Matthies-Niwa, Chicago pianist. Morris Gomberg, professor of violin and chairman of the College string department, was the able conductor.

DePaul University Events

The Opera Workshop of DePaul University in its third year is planning spring performances, under the direction of Andrew Foldi, who recently participated in a round table at the NASM convention here discussing problems of such opera groups.

Alexander Tcherepnin, professor of piano and composition at DePaul, was soloist in his Suite Georgienne for piano and string orchestra with the Zimbler Sinfonietta in Boston, Dec. 16. On Dec. 22 and 23 his Symphony No. 1 was performed by the Kansas City Philharmonic under Hans Schwieger.

Leon Stein's Three Hassidic Dances were presented by the Cincinnati Symphony under Thor Johnson on Dec. 4-5 and will be recorded by this group for Remington. The work was also played by the Atlanta Symphony, led by Henry Sopkin, on Dec. 15.

Among the Artists

Blythe Owen won first prize for a trio for women's voices in a recent contest sponsored by the American Penwomen.

Louis M. Kohnop, Chicago pianist, as winner of American Artists Award for 1953, will appear on the Brooklyn Academy of Music Major Concert Series on Jan. 26. The series is under the auspices of the Brooklyn Institute of Arts and Sciences.

Margo Smith, pianist, accompanist and organist, now settled in her new studio in the Kimball Building, offers a class in musicianship for singers (private and class instruction), and coaching of sacred song repertoire, oratorio and recital programs.

Harvey Ringel sang the baritone role and William Melnychyn was tenor soloist in the Augustana Lutheran Church Choir's presentation of the Christmas Oratorio by Saint-Saens on Dec. 13.

Robert Long Studio Notes

Norma Williams, soprano, fulfilled Messiah solo dates in Galesburg, Ill., Midland, Mich., and Peoria, Ill. She also sang for the DAR on Dec. 7. Dennis Burke, baritone, and Miss Williams are members of the Oratorio Quartet which appeared recently in Grand Haven, Mich., Aurora and Highland Park, Ill., and in several high schools and clubs in the Chicago area. Warren Hays, tenor, was the only winner in the male singers' division for the musical, Wish You Were Here, and received a contract for the Chicago run. Joan Volek, coloratura soprano, and Dennis Burke gave a joint recital in Kankakee, Ill., on Dec. 2 and another for the Arche Club at the Shoreland Hotel. Delmer Schroer, baritone, sang for the ISCM, Chicago branch, introducing a group of Biblical Songs by Shallit. Mr. Shroer, Norma Williams and Barbara Wasowicz, contralto, appeared in a program at Wurlitzer Hall for the First District, National Federation of Music Clubs. Herman Hemmitt, baritone, sang Amonasro in Aida with the International Opera Co., in Gary, Ind., Dec. 5. Marjorie Vincent, contralto, appeared at St. Mark's Musical Festival; also at S. D. A. Parish Hall; and was soloist in Messiah on Chicago's South Side. Doris Detwiler, contralto, and Warren Hays, tenor, were engaged for Messiah in Peoria in Dec. 27. Marianne Kosakowski appeared in recital at the Eabash Ave. YMCA recently. All are pupils of Robert Long.

Michaels Memorial Contest

For the fifth annual Michaels Memorial Music Award contest, changes in procedure have been announced. Maximum age limit has been lowered to 29 years inclusive. Heretofore all auditions have been held in Chicago, but to avoid travel expenses for many candidates an audition will be offered in New York for those from the eastern seaboard, and will be conducted by a selection committee. The dates of the Chicago hearings in Orchestra Hall have been advanced to April 27-28, 1954, to avoid examination periods in schools. Auditions of the four final candidates will be broadcast by MBS from Chicago, May 2, eliminating double travel for the winners. The winner will again receive a $1,000 grant to further his musical career and a solo appearance with the Chicago Symphony at Ravinia Festival in the summer of 1955. Applications forms, to be returned prior to Feb. 6, 1954, may be secured from Michaels Memorial Award of Ravinia Festival Ass'n., 122 So. Michigan Ave., Chicago 3, Ill.

Cornell College Choir Broadcasts

MT. VERNON, IOWA.—The Cornell College Choir, June McConlogue, director, was featured on Dec. 6 on the coast-to-coast CBS Church of the Air broadcast. Wilbur Sheridan was organist, and the speaker, President Russell D. Cole. On Dec. 13, the Cornell College Oratorio Society and orchestra presented the 49th annual performance of Handel's Messiah in King Memorial Chapel. Paul Beckhelm was conductor, and the soloists were Jean Hayden, Audrey Paul, Harold Brindell and Louis Sudler.

Ganz Heard with Racine Quartet

Rudolph Ganz, pianist, was assisting artist on Nov. 23 with the Racine Philharmonic String Quartet of Racine, Wis., playing the Dohnanyi Quintet in C minor, op. 1, and the Mozart Quartet in G minor (K. 478) for piano and strings with three members of the string ensemble. The Beethoven Quartet, op. 18, No. 3 in D completed the program.

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San Francisco Symphony Conducted by Fricsay

SAN FRANCISCO. — The San Francisco Symphony had Ferenc Fricsay, dynamic conductor of the RIAS Orchestra of Western Berlin, as the second guest in its series. In his local debut Mr. Fricsay provided brilliant readings of Tchaikovsky's Pathétique Symphony and Kodaly's Dances of Galanta, stressing their folklike vitality.

Leon Fleisher was the soloist in Beethoven's Second Piano Concerto, a performance of lyrical warmth and virtuosic ability. The young American artist, who won first prize in the Belgian competition some time ago, gave one of the most musicianly interpretations within recent memory, aided by an effective accompaniment.

Mr. Fricsay, in addition to his appearances in the regular Symphony series also led two concerts of the orchestra in the Standard Hour broadcasts.

The recent visit of the Pro Musica Antiqua ensemble from Brussels, under the direction of Safford Cape, provided three delightful concerts of rare music by Gothic and Renaissance composers at the University of California in Berkeley, ranging from Perotinus and Dufay to later polyphonic writers. This provided a revelation of a whole segment of music little known today.

New Concert Group Bows

A new concert organization, the Bay Area Music League, began its career by presenting Carol Brooke, soprano, in Hindemith's cycle Das Marienleben, the Rilke poems in an apt English translation by Gordon and Helen Cyr. With Donald Aird at the piano, Miss Brooke gave a thoughtful performance of these difficult works.

The musical calendar in Berkeley has been an active one, with the University of California Glee Clubs and the Treble Clef group appearing in a program ranging from English madrigals through works of Bach, Lassus, Mahler and others. The finale from Mahler's Third Symphony was given with Marlene Jacobson as the vocal soloist, and Robert Paul Commanday as the conductor. The University Symphony Orchestra and Chorus was heard in a subsequent concert. Under the baton of Joaquin Nin-Culmell of the faculty, the orchestra performed Mozart's Titus Overture and Haydn's Symphony No. 104. The chorus and orchestra under Prof. Edward Lawton was heard in Beethoven's Mass in C major, the soloists being Dorothy Millar, soprano, Marlene Jacobson, contralto, Jay Robinson, tenor, and Richard Rowe, bass.

The second concert by the Little Symphony of San Francisco at the Berkeley High School Little Theatre on Dec. 13 listed the first hearing in that vicinity of the Bach Cantata No. 50, with the University of California Extension Chorus assisting. The Vivaldi Gloria Mass was another feature, the soloists including Page Swift, Elizabeth Foster, Gloria Smith and Faith Warburton. The conductor of the orchestra is Gregory Millar. This program also including Prokofieff's Classical Symphony and Haydn's "Oxford" Symphony was an example of the high ideals of this new organization.

Julian Karolyi, pianist, was heard in a well-attended recital at the Hotel St. Francis, which held an exceptional sense of color. Schumann's Kreisleriana, works of Chopin, Franck's Prelude, Chorale and Fugue, and items by Debussy, Liszt and Kodaly, provided spectacular and dramatic playing with a wide scale of sonority.

G. R.

Pacific Coast Jottings

The Los Angeles Chamber Symphony, Izler Solomon conducting, gave a premiere reading of Spartaco Monello's Concerto for piano and strings, Natalie Limonick, soloist, on Dec. 28 at Royce Hall of the University of California. . . . Mary Elizabeth Whitner, education representative for Carl Fischer, Inc., New York, will be guest speaker for a special session on Jan. 27 of the Venture in New Music Series at the studios of Ardella Schaub in Los Angeles. . . . The Beverly Fairfax Jewish Community Center of Los Angeles, Dr. Anneliese Landau, music director, presented on Dec. 28 in their

COMPOSER AND INTERPRETER . . . Dag Wiren, l., and Louis Kaufman, violinist, at the former's home near Stockholm, after they had completed a rehearsal of Mr. Wiren's concerto which was recently played by Mr. Kaufman in the Swedish capital.

Musicians in the Making concerts a program featuring Cara Nina de Veritch, 12-year-old cellist, with Victor de Veritch at the piano, and Karolyn Eisenberg, 17-year-old pianist. . . . The Music Teachers Association of California Los Angeles Branch held a Christmas party on Dec. 9 at the Hollywood Women's Club, offering special music by Epsilon Eta Chapter of Mu Phi Epsilon, with Catherine Jackson, harpist.

Vicki Jewell Taylor, eight-year-old granddaughter of the late Florence Price, composer, recently won a certificate in piano from Trinity College of Music, London, at the Pasadena branch. Vicki is a pupil of William Lescher, fellow of Trinity and former president of the Fine Arts Club in Pasadena.

Winnipeg Conductor Re-engaged

Walter Kaufmann has renewed his contract as conductor of the Winnipeg Orchestra for another three years. He resigned his position as conductor of the Chorus, which has been filled by Donald Legatt, a British musician, who has been active as organist in that city.

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Philadelphia Orchestra on CBS

The Philadelphia Orchestra, conducted by Eugene Ormandy, its musical director, will be heard in a series of one-hour broadcasts over CBS, starting Jan. 2. Music commentator will be a native Philadelphian, Eric Hodgins, contributing editor of Fortune Magazine and author of Mr. Blanding Builds His Dream House and Blandings' Way. The series will be produced under the supervision of James Fassett and directed by Norris West.

The first program on Jan. 2 will consist of the Toccata and Fugue in D minor by Bach, orchestrated by Ormandy; the Kyrie and Agnus Dei from Mozart's Missa Brevis in B flat major sung by the Trapp Family Singers, directed by Father Franz Wasner, and Beethoven's Symphony No. 7.

Cantelli with NBC Symphony

Guido Cantelli returned to the NBC Symphony as guest conductor for the sixth consecutive season on Dec. 20. His tremendous gifts again were apparent in an inspired interpretation of Samuel Barber's Overture to The School for Scandal. Marked by lightness and brightness of orchestral design, the score was projected with charm and humor. A novelty, Invention for String Orchestra, by the contemporary Italian composer Bettinelli proved not distinguished in content, but Cantelli's sovereignty as a batonist elicited sounds of beauty. Excerpts from The Martyrdom of St. Sebastian, by Debussy, rather Parsifalesque in content, had a warmly introspective reading. The climax of the program came with Ravel's Daphnis and Chloe Suite No. 2, in which Mr. Cantelli controlled the orchestral forces in a masterly way and the nuances of the score came to full realization.

On the following week's program, Dec. 27, Mr. Cantelli included in his program the Schubert Symphony No. 7, in C major, and Handel's Largo from the opera Xerxes, also performed with great beauty and distinction. H. W. L.

Amahl in Color Video Production

Following by a few days the authorization by the Federal Communications Commission to proceed with compatible color television, NBC was first in the field to give a sponsored production. This was Menotti's opera, Amahl and the Night Visitors, which it had commissioned several years ago and now presented for the fourth time, but in its first color showing, under the aegis of the Hallmark Hall of Fame, on Sunday afternoon, Dec. 20 (5-6 p.m., EST). It was a highly rewarding experience; the subtly tinted pastel shades of the production shed a halo over the touching little allegory of Christmas, and added a new dimension to the eye.

The cast was mainly composed of those who had appeared in NBC's last production. Amahl was again sung with charm and vocal ability by Bill McIver, who made the boy hero earthy and whimsical enough to counterbalance his pathos. Rosemary Kuhlmann repeated her emotionally and musically effective reading of the Mother's role. Three excellent character portraits were contributed by Andrew McKinley as Caspar, Leon Lishner as Balthasar, and David Aiken as Melchior, the Three Kings, whose bearing and garb was most impressive in this version. Francis Monachino acted the burly Page with gusto. The dancing Shepherds, John Butler, Felise Conde and Glen Tetley, were whimsical and hearty in their bumpkin antics; the dance had much more definition in color and seemed less space-constrained. Thomas Schippers again conducted the warm-toned and sympathetic musical production.

The choreography was by John Butler, the production and costumes designed with good taste by Eugene Berman. Samuel Chotzinoff was the producer, with Charles Polachek as associate, Kirk Browning the television direction, and in addition to a large number of other assistants and technicians, Barry Wood was executive producer for the superb color production.

Sarah Churchill appeared as "emcee" on the program. After the opera there was a supplementary short scene of the Columbus Boychoir singing excellently several carols. This was an auspicious beginning for sponsored color television as allied to musical productions.

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Mennin Sixth Symphony Has Louisville Orchestra Bow

LOUISVILLE, KY.—The center of gravity of the second concert of the Louisville Orchestra, Nov. 18, in Columbia Auditorium, was Peter Mennin's Sixth Symphony, commissioned by the Louisville Orchestra, and receiving its first public performance. It was a triple success, first of the commissioning policy of the orchestra, for the symphony, in this reviewer's opinion, is if not the noblest, then certainly one of the finest new works presented under that policy. And it was a success for the composer, whose creation is beautiful music. It keeps the listener in constant tension, without causing strain, it has melodic and rhythmic elements in perfect balance; it is basically contrapuntal, of definite tonality.

It is a unit, for an element from the Maestoso introduction of the first movement returns amplified in the final Allegro Vivace movement. Between the two a slow movement Grave with a long singing melodic line. The symphony is effectively orchestrated without any tendency towards showiness; all and all, it is good, solid, serious music. The third component of the success is due to conductor Robert Whitney and to the orchestra, who conquered the many difficulties of the score superbly and gave a lucid and eloquent interpretation. Composer, conductor and orchestra shared the applause of the sold-out house.

Sydney Harth, new concertmaster, was soloist in Chausson's Poème and Ravel's Tzigane. He proved to have all the assets of a first-rate violinist, above all a superbly precise intonation. The Ravel piece was just the right vehicle for showing his consummate virtuosity, yet this reviewer would have preferred a classical work to the Chausson for demonstrating genuine musicianship. The orchestra under Mr. Whitney supported the soloist with fine understanding. The audience took the violinist to its heart and recalled him several times.

In the opening number, Bach's Second Suite in B minor for flute and strings, Conrad Crocker, the Orchestra's first flutist, with Francis Hopper on the harpsichord, and the string body of the orchestra, under Mr. Whitney's baton, gave an eloquent and moving reading.

DR. HANS F. KUPPENHEIM.

Olin Downes Honored

Olin Downes was feted at an American Scandinavian Foundation reception aboard the new liner Kungsholm on Dec. 7 by the Swedish American Line and Swedish musical organizations. 44 scores and 32 recorded works by composers of that country ranging from the 16th century to the present were presented to him by G. Hilmer Lundbeck, Jr.

Unger Again to Tour Britain

Dr. Heinz Unger, who returns to Toronto the middle of this month after conducting in Europe, has been asked to include on his British tour next season two concerts in London's Royal Festival Hall and eight in the Provinces.

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PASSED AWAY

ALBERT COATES, 71, noted British conductor and composer, died in Capetown, South Africa, on Dec. 11. He had suffered a stroke last February. Born in St. Petersburg, the son of an English manufacturer and a Russian mother, Mr. Coates at the time of his death was conductor of the Johannesburg Symphony. His career had covered many countries, including the United States. He was educated at the Liverpool Institute, early played the violin, cello and piano, later begah study at the Leipzig Conservatory, also conducting under Nikisch and piano with Carreño. After conducting from 1904 to 1910 at the Leipzig Opera, in Elberfeld, Dresden, Mannheim, he became director of the St. Petersburg Opera until 1918; he appeared at Covent Garden in 1914. Mr. Coates returned to England in 1919, appeared with the London Philharmonic Orchestra and the London Symphony, also with the British National Opera at Covent Garden.

In 1921 he first came to the U. S. to lead the New York Symphony as guest, and two years later accepted the conductorship of the new Rochester Philharmonic Orchestra, remaining for three seasons. He also conducted for several seasons at the Lewisohn Stadium and in 1928-1930 at Hollywood Bowl. His guest appearances in other countries included Paris, Berlin, Vienna, Spain and Scandinavia, also a return to Russia in 1931-3, where he was made general musical director of the Philharmonic Orchestras and head of the Moscow and Leningrad operas for a time. In 1936 he directed the British Music Drama Opera season at Covent Garden. He went to South Africa in 1946 with his second wife, the mezzo-soprano Vera De Villiers. Mr. Coates also was widely active as a composer. His opera Sardanapulus was performed in St. Petersburg in 1916, another, Samuel Pepys, at Munich in 1930; and a third, Mr. Pickwick, in London in 1936. Other works in this form were Gainsborough's Duchess and The Boy David. In 1930 his Launcelot Symphony was heard at the Lewisohn Stadium Concerts in New York.

ISSAY DOBROWEN, 60, Russian conductor and composer, died in Oslo on Dec. 9. Born in Nizhni-Novgorod, he studied at the Moscow Conservatory, his teachers including Igumnoff and Taneieff, and was graduated with a gold medal. After teaching from 1917 to 1921 at the Moscow Philharmonic Conservatory, and serving as conductor at the Great Theater in 1919, he went to western Europe and in 1923 both conducted and staged Boris Godounoff in German at the Dresden State Opera. His other posts in that period included baton engagements at the Berlin Volksoper and the Dresden Philharmonic concerts and in 1927-8 at the State Opera in Sofia. In 1932-3 he conducted some concerts of the New York Philharmonic-Symphony, from 1933 to 1935 shared the conductorship of the San Francisco Symphony, also appearing as guest conductor of the Rochester Philharmonic, the Philadelphia Orchestra, and the Los Angeles Philharmonic. Other engagements were in Palestine, at La Scala, and the Oslo Philharmonic. At the time of his death he was a leader of Norway's Philharmonic Society. He had become a Norwegian citizen in 1932. When the Germans took over that country, he established residence in Sweden and conducted at the Stockholm Opera. Mr. Dobrowen was the composer of several piano sonatas and other works for this instrument, piano and violin concerti, and incidental music to plays. Surviving are his widow, the former Maria Ruperti, two children; also a brother in Russia.

MELVILLE CLARK, 70, harpist and inventor, died of heart disease in Syracuse, N. Y., on Dec. 11. Mr. Clark was president of the Clark Music Co. in that city, which he had conducted since 1899. He invented the Clark Irish Harp, first marketed in 1911, which preserved the shape and size of the old Irish harp but had greater power and more beautiful tone. Mr. Clark, who was a proficient harp virtuoso, demonstrated this novel instrument on a tour with John McCormack, tenor, in 1913. He toured widely in the U. S., Canada, and England, and lectured on music appreciation. He was the first president and later for some years treasurer of the National Association of Harpists, Inc., a past president of the National Association of Music Merchants. Surviving are his wife, the former Dorothy Speich, a pianist, two sons and a daughter.

EDGAR A. BRAZELTON, dean emeritus of the Chicago Conservatory, passed away at his home in that city on Dec. 6. Pianist, educator and composer, Dr. Brazelton studied with Emil Liebling, Frederick Grant Gleason and others, and at the Paris Conservatoire. He was head of the theory and piano departments at Lawrence College, Appleton, Wis., and on the faculty of Bush Conservatory in Chicago, where he was appointed dean, and continued in that position at the Chicago Conservatory when the two schools merged in 1932. Because of illness he resigned in 1952 and was made dean emeritus, with Dr. Bernard Dieter, the present dean, succeeding to the active duties. Dr. Brazelton was prominent in the National Association of Schools of Music as a member of the Curricula Commission.

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NEW BOOKS ON MUSIC REVIEWED

Orchestral Devices Classified

Thesaurus of Orchestral Devices, by Gardner Read. (Pitman Publishing Corp., N. Y., London and Toronto, $15) contains a dedication to Arthur Cohn and Nicolas Slonimsky, "Peripatetic encyclopedists and indefatigable begetters of Pandects, Lexicons, and Thesauri." To quote the last line of Aaron Copland's foreword: "Both Gardner Read and his publisher deserve our thanks for this book." The 631-page volume gives the answer vigorously to those who still apologize, plead, and beg performance for the American composer and the culture he represents.

The Thesaurus is intended primarily for the student of orchestration, amateur and professional. The structure may sound complicated but is actually simple and well organized, given the necessary initiative and interest in the subject on the part of the student. For instance, in the chapter on Tripletonguing for Trumpet Mr. Read lists "Stravinsky—Le Sacre du Printemps—page 107—measure one." Where there might be several editions of a work he refers to an identifying numbered list of publishers. This will, of course, necessitate ownership of, or easy access to, a tremendous library of orchestral scores dating from 1628 to the present day. The American composer is more than well represented. However, no manuscript scores are referred to.

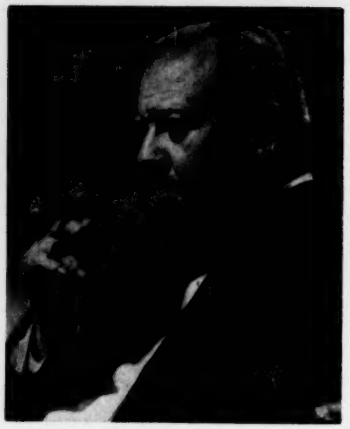
Mr. Read's own written comments are few; he is content to let his classified divisions and the list of selected illustrations in score speak for themselves. However, he writes an introduction to each major section, and the personal observations he makes are much to the point, if not always conveyed in a detached manner. He is a man of definite opinions. To quote several: "Nothing seems to *date* more quickly than an orchestra textbook." "Orchestrating is not just arranging music for the orchestra: it is *composing for the instruments*." "To the average orchestrator the harp unfortunately means but one thing—glissando, and more glissando." (At this point Mr. Read sends the "average orchestrator" for a visit to Carlos Salzedo's path-breaking Modern Study of the Harp.)

It speaks well for the author that he has such respect for the present-day jazz arranger. He scolds the "average arranger" for his lack of knowledge about the Mutes for Brass. Examples are given of the Cup Mute, Fibre Mute, Harmon Mute, and the Wah-Wah Mute. Even the Rip, Growl, Smear and Flare are listed.

The first three chapters are especially valuable to the student for constant reference. First: Nomenclature of Instruments—in four languages. Second: Comparative Table of Ranges—with reference to a bibliography of sixteen works on orchestration from Berlioz-Strauss to Joseph Schillinger. Third: Evolution of the Modern Symphony Orchestra, with a sort of genealogical table extending from Benevoli's Festmesse, 1628, to Bartok's Concerto for Orchestra, 1943.

The present reviewer feels that this comprehensive work is as important to the conductor as it is to the orchestrator. (Why is it that he who orchestrates well seldom conducts as well, and vice versa?)

One hopes that the word "Devices" in the title will not mislead the young, groping student who is trying to find his way to this most universal of Arts—painting through sound. As Read himself says in his final sentence of his Preface: "Every musician would do well to remember that the art of orchestration, like all Art, does not depend upon technique alone, no matter how brilliant this may be. But when technique and expression and musical content are inextricably joined and interwoven, musical creation, of which instrumentation is but one important facet, becomes valid and enduring." SYLVAN LEVIN.



BURL IVES, who has issued a collection of folksongs, with comments on the history and development of such works.

Folksongs Collected by Burl Ives

The Burl Ives Song Book, subtitled American Song in Historical Perspective, includes 115 works from the repertoire of this singer in his own versions and with text by him, arranged for the piano by Albert Hague (with guitar chords as well). It ranges from psalms and Hopkinson's My Days Have Been So Wondrous Free to war songs, ballads, humorous and work ditties less well known. (Ballantine Books, published in a hard-cover edition, 320 pp, for $5, and a paper-bound one of 288 pp., for 50 cents.) This excellent edition contains something for almost any taste, and combines to a notable degree the hearty, amusing quality of folksong with some of its more naive and touching manifestations. The printing carries out the antique note in the type-faces, and there are lively drawings by Lamartine Le Goullon and Robert J. Lee. Each section is introduced by comments on the songs by Mr. Ives.

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CONTESTS AND AWARDS

The 30th annual competition has been announced by the Walter W. Naumburg Musical Foundation, open to pianists, violinists, cellists and singers between 16 and 30 years old who have not already had a New York recital reviewed by critics. A recital in Manhattan under the age of 10 will not bar contestants Application blanks and terms of the contest may be secured from the Naumburg Foundation, 130 West 56th St., New York 19, and applications must be filed before Feb. 1, 1954. Preliminary auditions will be conducted in March and final auditions on April 5 and 6 next. The jury consists of Chalmers Clifton, chairman, Philip James, Edward Johnson, Isidor Philipp and Roman Totenberg. . . .

The National Ass'n. of College Wind and Percussion Instrument Instructors is again holding a contest in 1954 (which guarantees publication of the winning contribution) for works for wind or percussion instruments; scores may be for solo and piano, or for ensembles of any combination using wind or percussion, excluding band or orchestra. Deadline for entry is March 1, 1954, and further information and entry blanks may be secured from Dr. Sanford M Halm, School of Music, University of Michigan, Ann Arbor. Winners this year were Leslie Bassett, of the University of Michigan, for a Sonata for horn and piano and a Quartet for four trombones; and Michael Colgrass, of the University of Illinois, for his Percussion Music; all three scores are being published by Edwin H. Morris & Co., New York. . . .

Judges for the second annual $1,000 contest for a one-act opera in English being held by the Ravitch Music Foundation (Suite 604, 370 Ft. Washington Ave., New York 33) are Felix Brentano, Frederic Cohen, Dr. Herbert Graf, Felix Greissle and Joseph Rosenstock. Edward B. Marks Music Corp. has agreed to publish the winning work, for which $250 will be allotted to the composer and $750 for the production; closing date is March 31, 1954. . . .

In a competition in which prizes were offered for new works by the Carillon School at Malines, the first prize was awarded to Henk Badings' Third Suite for Carillon. . . .

Dr. Hugo Norden, of Boston University College of Music, has been commissioned by the Ancient String Ensemble of St. Louis to compose a Suite of Canons to "demonstrate some facets of the canon technique not previously explored by composers." Jerome D. Rosen, the founder and director of the ensemble, now in its tenth year, is also director of the violin department in the St. Louis Institute of Music.

PHOTO CREDITS: Front Cover (J. Abresch); p. 8 (Studio Normandie, Paris); p. 10 (Bertrand Miles); p. 14 (Hausman); p. 28 (David P. Shelhamer).

NEW YORK CONCERTS

(*Continued from page* 13)

which sensitively followed the soloists.

Later Bartlett and Robertson played the first performance in the United States of Arthur Bliss' Concerto for Two Pianos and Orchestra, in the revision of 1950, which they had premiered in England during the Festival of Britain. It is a decorous work, written with refinement, and though not too inventive, is enticing in its coloristic variety. The two pianists gave a masterly account of the score, assisted excellently by the orchestra.

With Bartlett and Robertson at the two pianos and with Ogden Nash, the writer of hilarious verses for it, as narrator, Saint-Saens' The Carnival of the Animals closed the concert. The orchestral performance was superb. Mr. Nash's reading of his own verses with a dead-pan face was most amusing, and Bartlett and Robertson were brilliant in their pianistic assignments. Long applause rewarded all the participants.

H. W. L.

Seymour Lipkin, Dec. 15, E.—Opening with Bach's Toccata in C minor, Mr. Lipkin played Haydn's Sonata in A flat major. There was nothing precious about his interpretation, nor any claim that the times of Haydn were those merely of graceful living. He portrayed the piece as heroic tone-poem; sometimes the hero even tended to be brutal. With a touch of steel, Mr. Lipkin gave the corner movements brilliance and the middle movement contemplative restfulness, though not too much warmth. The "Eroica" Variations by Beethoven were interpreted dynamically, in a rather black and white fashion; Lipkin's consummate technique sometimes led him to extremes in tempo and phrasings which did not avoid eccentricity.

Later the pianist offered Stravinsky's Four Etudes, op. 7. These pieces, written almost half a century ago, have strong connections with the world of Balakireff, Liapounoff and the other composers of the Tchaikovsky period. But in their rhythmic variance and colorful harmonization they show the claw of the lion. They were traversed brilliantly. In contrast, three Moments Musicaux by Schubert were played with absorbing technical acumen, but their atmospheric values were not always realized. Prokofieff's Sonata No. 3, in one movement, brilliantly executed, closed the evening. Warm applause of a sizable audience brought encores. H. W. L.

Joseph Fuchs, Dec. 16, E.—One of the finest and most musicianly violinists before the public, Mr. Fuchs, assisted at the piano with his usual sensitivity by Artur Balsam, opened the recital with Mozart's Adagio in E major (K. 261) and Rondo in C major (K. 373), in performances of great finesse. His playing is not given to pure pyrotechnical display; technique is made the servant of music. A work of great dimensions and structural intricacy such as Bach's Chaconne from the Partita in D minor is exactly Mr. Fuchs' dish. His reading was technically immaculate, and musically it showed arresting immersion in the wonders of this masterpiece.

The first part of the program closed with Roussel's Sonata No. 2, in A major, op. 28. This work of the late French composer speaks its own characteristic language, though the influences of Chausson, Debussy and Ravel are unmistakeable. It is a gratifying undertaking for violinist and pianist, and both artists were excellent interpreters of the score. Three Caprices by Paganini, with piano accompaniments by Lillian Fuchs, the noted violist and sister of the artist, were played more for their musical content than external technical brilliance, and this treatment was most impressive. Beethoven's "Kreutzer" Sonata, in a reading of rarely achieved musical integration and consummate technical execution, closed the acclaimed program. Encores ensued. H. W. L.

Guiomar Novaes, Dec. 19, A.—Mme. Novaes commands the loving respect of all those interested in the masterly pursuit of music and is certainly among the greatest keyboard interpreters of our time. Her annual recital (sold out to the rafters, with people seated on stage) again proved her undisputed mastery. Whether this reviewer agrees in every detail with her interpretations, she is always true to herself and her high ideals.

The Organ Prelude in G minor by Bach, transcribed by Siloti, opened the program, followed by pieces by Couperin, Daquin and Mozart. The Prelude was played with great coloristic appeal, and in the tender French pieces, originally conceived for the harpsichord, the artist recreated the atmosphere of this instrument. Beethoven's Sonata in D minor, op. 31, the most romantic and rather problematic of all the sonatas, received an interpretation of individuality, a highly introspective reading. Novaes made the recitativo of the first movement the axis around which her whole realization of this part revolved in masterly fashion. Later she played Chopin's Impromptu in F sharp, op. 36 and two Mazurkas, B flat major, op. 24, No. 4, and B minor, op. 33, No. 4. Again a highly personal interpretative element pervaded her readings as did her discourse of Schumann's Carnaval, Tempi, shades and hues were very much her own. But the mystery of a great personality swayed her audience, which bestowed upon her an ovation necessitating many encores. H. W. L.

CARNEGIE RECITAL HALL

Greater New York Opera Company, Dec. 6, 5:30—For their third performance of the Verdi Festival series, the group presented Aida and again pleased the audience. The settings were picturesque and imaginative, and the costumes fresh and colorful. Norma Jean headed the cast in the title role. The soprano's clear high notes were notable, and she warmed into voice and action particularly in the Aida-Amneris duet. Miss Jean's best work was in the exacting Nile scene, during which she attained emotional peaks. Lillian Thomason was a splendid Amneris, regal in appearance, using her long-ranged voice with security and good style. The Radames was Kenneth Lane, whose basic vocal talent holds great potentials. The tenor moves well on stage, has a sense of histrionic proportion and definite audience appeal, but he is young for the weight of performance required.

M. C.

Operatic Concert, Dec. 13, 8:30—Presented by Jascha Rushkin, the program offered songs and excerpts from operas enlisting four vocalists. Featured was Ettore Ponno, introduced as leading tenor of the San Carlo Opera of Naples. Unfortunately Mr. Ponno seemed handicapped by a heavy cold and was not musically happy in the songs he had chosen, though he evidenced knowledge of style and tradition in the duet from La Forza del Destino and in several arias. Frank Palumbo, the baritone of the evening, showed admirable control of warm, vital tone in his various numbers. Definitely promising in voice and pleasing in personality was mezzo-soprano Finia Oren, who was heard in Falla songs and with the ensemble. A surprise singer, not programmed, was rich-voiced Jose Salvador, well-known bass-baritone, who added to the enjoyment of the audience. Alfred Heller and Benjamin Oren were the accompanists.

M. C.

(Because of an early deadline on account of the holidays, other concert reviews will appear in the Jan. 15 issue.)

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. New York Philharmonic - Symphony, CH, A.

Jan. 2. New York Philharmonic - Symphany, CH, E.

Jan. 3. New York Philharmonic - Symphony, CH, A; Harry Zaratzian, violist, TH, 5:30 p.m.; Seymour Bernstein, pianist, TH, E; Thomas A. Chadbourne presents Otello in concert form, CRH, 5:30 p.m.

Jan. 4. Little Orchestra Society (Thomas Scherman, conductor, Claudio Arrau and Murray Panitz, soloists), TH, E.

Jan. 5. Earl Wild, pianist, TH, E; Winifred Cecil and Gibner King in "Joy in Singing," CFCH, 5:30 p.m.

Jan. 6. Bach Aria Group, TH, E.

Jan. 7. New York Philharmonic - Symphony, CH, E; Robert McDowell, pianist, TH, E.

Jan. 8. New York Philharmonic - Symphony, CH, A; Luboshutz and Nemenoff, duo-pianists, CH, E; Paul Torteller, cellist, TH, E; J. Kremer Neumann, pianist, CRH, E.

Jan. 9. New York Philharmonic - Symphony, CH, E; Jewish Peoples Philharmonic Chorus, TH, E.

Jan. 10. Ruth Slenczynska, pianist, TH, A; Concert Society of New York (New York Quartet and New York Woodwind Quintet), TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; Concert Pianists' League, CFCH, 5:30 p.m.

Jan. 11. National Orchestral Association, CH, E; Musicians Guild, TH, E.

Jan. 12. Mischa Elman, violinist, CH, E; Concert Choir, TH, E; Winifred Cecil and Gibner King in "Joy in Singing," CFCH, 5:30 p.m.

Jan. 13. Boston Symphony, CH, E; Janet Seymour, soprano, TH, E.

Jan. 14. New York Philharmonic - Symphony, CH, E.

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MUSICAL JOTTINGS

To celebrate the 200th anniversary of **Mozart's** birth on Jan. 28, 1956, there will be a performance of his Idomeneo at the Salzburg Festival that year, and the State Academy for Music and Theatrical Art in Vienna and the Mozarteum Foundation will hold an international competition for piano, violin and voice in works by this master. . . . **Emmerich Kalman,** who died in Paris, was buried in the Vienna Central Cemetery, where many noted musicians are interred. . . . On Nov. 19th, the 125th anniversary of **Schubert's** death, the Vienna Men's Singing Society and the Schubertbund gave a joint concert in honor of the event. . . . A **Max Reinhardt** Memorial Collection was recently inaugurated at the Austrian National Library, when his widow, **Helene Thimig,** presented it with some 300 mementoes of her late husband. . . **A. Austin Harding,** former bandmaster of the University of Illinois for 43 years, will be honored at the Silver Anniversary Band Clinic and biennial meeting of the North Central Division of the College Band Directors' National Association in Urbana-Champlain, Ill., Jan. 7-10. . . . A film based on the life of **Serge Koussevitzky** is being planned by Mitchell Gertz, and the conductor's widow, **Olga Koussevitzky,** reportedly has agreed to write her recollections of him for the work. . . . **Sibelius'** 88th birthday was marked in Finland on Dec. 8, when some 50 towns of that country named streets or parks after the composer. . . .

Revolutionary system of recording pictures on magnetic tape instead of film, demonstrated by RCA in its laboratories at Princeton, N. J., is expected to cut production costs of both movies and television greatly. . . . Recent debuts at the "Met" were those of **Jean Fenn** as Musetta and **James McCracken** as Parpignol in La Boheme in a benefit performance. . . . **Victor Borge's** solo show on Broadway, Concert in Comedy, has established a popular run. . . .

A call on **President Eisenhower** was made by **James C. Petrillo,** president of the AFM, who discussed unemployment problems of musicians with the Chief Executive and urged repeal of the 20 per cent Federal amusement tax on hotels, night clubs and theaters. . . . The **Bohemians** dedicated their annual benefit dinner and musical program on Dec. 20 to **Steinway & Sons; Edwin Hughes,** president of the club, was "emcee" and musical artists appearing included **Victoria de los Angeles, Ruggiero Ricci, the American Piano Trio, Davis Shuman's Brass Choir,** and **Mata and Hari,** dancers. . . . **Pierre Monteux** has been made a Commander and **Walter Gieseking** a Knight of the French Legion of Honor. . . . **Dr. Harold Linsky,** a surgeon, appeared as dramatic tenor at Town Hall. . . . **Carlos Salzedo** played his own Suite of Eight Dances for the harp in its first performance at a concert of the National Association for American Composers and Conductors at Town Hall, Dec. 18. . . .

A daughter, **Debra Lynn,** was born to **Mr. and Mrs. Charles Price,** the latter **Eunice Wennermark,** violinist. . . . Seven choirs from as many Protestant and Catholic Churches sang Christmas music at the Savoy Room of the Savoy-Plaza during dinner each evening between Dec. 15 and 23. . . . The American debut recital of **Liselotte Koester** and her husband, **Jockel Stahl,** European dance artists, scheduled for the Ziegfeld Theatre, Dec. 13, was postponed.

Risë Stevens will sing the chief feminine role in the world premiere of **Virgilio Mortari's** opera La Figlia del Diavolo at La Scala this season. . . . **Aram Khachaturian,** Armenian composer, has written an article in a recent issue of the publication Soviet Music, condemning "time-serving" and "monumental" works devoted to political slogans or themes. . . . **Peter J. Wilhousky,** educator and choral conductor, has been named Director of Music of the New York City Board of Education; he has been acting director since the retirement of **Dr. George H. Gartlan** in 1952. . . .

John W. Haussermann, Jr., American composer, who has leased a villa in Majorca for the winter, reports that **Eakitay Ahn,** Korean musician, former pupil of **Richard Strauss,** and conductor of the Symphony in Palma de Mallorca, has left for the U. S., to appear as batonist in New York, Cincinnati, St. Louis and Salt Lake City. . . .

Leonard Warren made a triumphal debut with La Scala Opera in Milan as Rigoletto on Dec. 16, the first foreign artist ever to sing this role at the historic house. . . . **Thomas Hayward** stepped in successfully to sing the title role of Faust at the Metropolitan on Dec. 17, when **Jussi Bjoerling,** suffering from a cold and laryngitis, had to relinquish the part after Act I. . . . A Tenth Symphony by **Shostakovich** had its first performance at the Great Hall by the Leningrad Philharmonic in that city on Dec. 17. . . . Glyndebourne Festival next summer (June 10-July 27) will include a new staging of **Busoni's** Arlecchino on the same bill with **Strauss'** Ariadne auf Naxos, also Barber of Seville, Alceste. Don Giovanni and **Stravinsky's** The Rake's Progress. . . .

The Louisville Orchestra has awarded commissions of $1,200 for works from **Bernard Wagenaar, Heitor Villa-Lobos, Karol Rathaus, George Perle, Paul Creston, Halsey Stevens** and **G. Francesco Malipiero;** also $500 awards to three student composers, **Paul Nelson,** of U. S. Military Band, West Point, studying at Columbia University; **Paul Ramseier,** formerly of Louisville, now of N. Y.; and **Keith Wittmeyer,** graduate student at the University of Washington. . . .

A little girl, Deborah Anne, was born in New York on Dec. 3 to **Leon Fleisher,** American pianist, winner of the Belgian International Competition in 1952, and his wife, the former **Dorothy Druzinsky.** . . .

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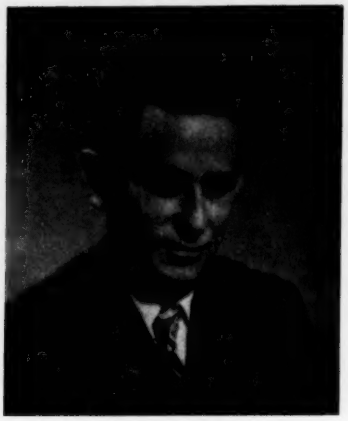

IRL ALLISON

Silver Anniversary of Guild

Congratulations are pouring into Austin, Texas, from all over the world to the unpretentious people who founded, organized, and now guide the National Guild of Piano Teachers.

Twenty-five years ago Irl Allison, then Dean of Music at Hardin-Simmons University in Abilene, Texas, wanted to make a new outlet for his own piano pupils who played more than an average amount of Bach. He outlined a rough draft of what is now the Guild plan of non-competitive auditions and invited John Thompason to be the first adjudicator. Little did he dream that in twenty-five years the Guild would be nationally organized and that he and his wife and son would be giving all their time to it.

It was not all smooth sailing. Black, discouraging times were frequent in the early years. But the Allisons' faith is made of more than ordinary strength, and eventually they came through with an organization which is unique in the musical world. The Guild has sometimes met with opposition and thrived on it.

A 1935 Guild publication shows a picture of a little girl, Josephine Grisham (a pupil of Mr. Allison's), who had then been in five auditions and was playing all fifteen of the Bach Inventions. This former little girl now has a gifted daughter of her own, and in 1950 the Musical Courier carried her picture (Carol Hall) with an account of her own Bach program at the Bach Festival in Waco.

By 1936 the "Roster of the NGPT" showed startling progress. National headquarters had moved to Sunset Boulevard in Hollywood, though the Allisons maintained a New York office during audition time. Auditions were held in fifteen states, both East and West, from Jan. 31 to June 6. Even in these early days, Irl Allison insisted on Bach, Romantics, and American composers.

The next address for headquarters was Riverside Drive, New York, and it was from there that Irl Allison went into all the highways and byways, literally "ringing doorbells" (as he himself says), while Mrs. Allison handled the voluminous mail and made a home for their children. During the depression years, the Guild Founder brought hope to many a piano teacher. An organization that presented suitable goals to students of all ages, that encouraged local teachers to work together for a common purpose, yet allowed them to maintain their own individual standards, was the boon for which they yearned.

The Allisons longed to return to their home State, Texas, and finally Guild headquarters were permanently set up in Austin. From there they guide the auditions that are held in about 500 centers and have won the support of many famous names in the piano world.

• • •

A brief biography of Irl Allison states that he received his B.A. and M.A. from Baylor University; studied in Chicago and New York; married Jessie Johnson, daughter of the mathematics professor at Baylor; is author of a published novel and biographies. They had three children, two now living, and three grandchildren. Irl, Jr., served with the Armed Forces in the Pacific, holds an engineering degree from the University of Texas, and is associated with his father in the Austin office of the Guild.

About 35,000 people (teachers and pupils) take part in Guild auditions. Approximately $30,000 is used each year for certificates, diplomas, pins, medals and cash prizes in the International Recording Festival. Last year about $42,000 was spent in judges' fees and expenses.

Irl Allison publishes a 16-page monthly newspaper, a large Yearbook, syllabus, and innumerable sets of rules and regulations pertaining to the many activities organized by him, including Guild Auditions, Recording Festival, Composition Test, Piano Hobbyists, Pianists' Guild, etc. Dr. Allison is a devoted church member. He is a real advocate of his own idea of "Piano Hobbyist," and an enthusiastic gardener. Guild members in large cities and small towns in all parts of the country are planning to make this, the Silver Anniversary, their banner year.

Activities of Guild Members

Hans Barth is putting the finishing touches on a new concerto which he will play with orchestra in the spring.

Clarence Adler's son, Richard Adler, is co-author of the music for the smash hit on Broadway, John Murray Anderson's Almanac.

Richard McClanahan, popular adjudicator for the Guild, announces that the second number, Presto by Persichetti, of his new "Harmonic Study Series," has been published.

Monte Hill Davis, many times winner of cash prizes in Guild Recording Festivals in which she was entered by Silvio Scionti, gave a Town Hall recital on Dec. 28. Miss Davis has been soloist with the Houston and Austin Symphonies, and won international competitions in Switzerland and Italy.

Olga Grether, accompanied by Milton Schafer, and Marjorie Harper, composer, were guest soloists at the Piano Teachers Congress in December, giving a program of singularly fine musical content.

Elizabeth Ball Kurz, who studies with Mme. Sigismond Stojowski, gave a recital for the Thursday Club of Douglaston, L. I.

Richard Werder was heard in a recital in Purcellville, Va., at the new Library Auditorium. He played one of the Reistrup Etudes. Both Mr. Werder and Mr. Reistrup are adjudicators for the Guild.

The Thursday Music Club of Schenectady gave the annual program of their chorus, with all numbers memorized. Elmer Tidmarsh, of Union College, is director, and Mrs. Gordon Randall is president. Allen Rogers was guest soloist.

MILTON SCHAFER will give his second Town Hall recital on Saturday afternoon, Jan. 23. He is a graduate of the Juilliard School of Music, studied privately with Alfred Mirovitch in New York, served four years in the Air Corps, and studied a year with Nadia Boulanger in Paris. Mr. Schafer won $250 in the first year of the Guild Recording Festival, and played for eighteen weeks on WNYC, New York City Station.

Lorraine Layton, pupil of Luba Galpern, broadcast her own program over the "Young American Artist Series" of WNYC. She has been in Guild Auditions nine years and holds the Guild H.S. and Collegiate Diplomas.

Grace Barber, who heads the music department of the Detroit Social Agencies, put on an entire Bach program by her branch of the National Fraternity of Student Musicians at Tau Beta Community House. All the participants were pupils of Mrs. Ray Robosson and Florence Whiteley, Guild members.

Allen Rogers, who is doing more than the average of touring, says that the claim that one town is more musical than another is a valid one. He attributes it in a large measure to teachers. "In a town where good teachers have been active for many years," he said, "one can play more substantial works and find them better understood, while in some other places a concert is more of a social occasion. This is not invariably the case—the conditions are sometimes due to the type of local management—but there is no question about the influence of a good teacher on the musical taste of a community."

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BERNICE FROST SAYS...

The Value of Scales

Piano pupils, with their limited time for daily practice, find it easy to put off work on their scales, and easier to question why they should be assigned these as part of their daily study. They see no direct application, find them uninteresting and difficult. Often the parents will not help the situation by remembering that when they were studying they, too, did not like to practice scales.

But if in the first lessons scale playing has been approached musically, there will be little, if any, difficulty in both liking and performing them.

Playing Wrong Notes

When at the lesson pupils continue to play wrong notes in their scales, the teacher will feel it is time to get at the basis of this trouble and will indulge in "drilling" on key signatures. (Drilling —what an awful word!) Regardless of its application, one—especially if living in the city—always recalls the cacophonous hand machines used to tear up pavements. In this drilling session the pupil will perhaps answer quickly and correctly; he has probably just passed successfully a school music test in which his answers were aided by remembering that "good deeds are ever bearing fruits" and "boys eat dumplings." All of which helps him not one whit when he resumes playing the scales. And why? Simply because he neither *hears* nor inwardly *feels* the tonality of the scales.

New Approach Gaining

We are all pleased to note that the alert school music teacher is today presenting scales in both a solid musical and an interesting approach. One should approach the scale playing *through* the ear—not by ear—and establish a musical feeling for major and minor tonalities. (Anyway, is this not the best reason known to all musicians for having key signatures?)

From this approach, the transfer to the theoretical side is intriguing Point out, as the work progresses, that the classic compositions are based on scale patterns; that correlation and independence of hands is accomplished; a pianistic feel of keys is established; that technical gain is unlimited and interpretation grows through the sensitivity to foundational and changing tonalities—all due to continuous hearing and performing of the beautiful melodies called scales!

Dynamics

How can one train the younger pupils to play with expression? It is difficult to get any shading into their playing. They do not seem to be able to remember the markings and are concerned only with the notes and counting.

K. V. P., Ky.

Give these pupils some easier solos, and do not expect them at first to be able to produce a crescendo and diminuendo. Try a question and answer expression pattern—that is, one phrase forte *and the next phrase* piano *or* pianissimo. *The difference will be exaggerated, as this is what they hear. From this, work on similar lines until the differences in tone become less.*

Have pupils listen to your own playing and recognize dynamic changes. Not only must they hear what they want to hear, but must control the playing parts sufficiently to produce that which they wish to hear.

Theory Work

Do you recommend that theory work be given to classes apart from the private lesson, or correlated with the lesson? Sr. M. E., Wis.

The theory work should be correlated with the materials being studied during the piano lessons. Often there is not sufficient time in the private lesson for a thorough study of the theory, in which case the classes for theory alone are much better.

The group work fosters interest and provides for more detailed accomplishment.

Accuracy

My pupils were recently examined in a school test given to all piano students in their school building. This is an annual event and provides incentives for practice, but I question the quality of the judging. My pupils were low in their grades on accuracy. What should I outline for them to improve their accuracy? D. P., Penn.

Accuracy means having everything pertaining to the compositions at hand played correctly. With beginners, stress that accuracy means, first of all, correct notes, rhythm and fingering. Lead them to include in this the phrasing, dynamics, tempi and pedaling.

Young Pianists with Philharmonic

Stephan Manes, 13-year-old pianist from Bennington, Vt., was soloist in the second Carnegie Hall Young People's Concert by the New York Philharmonic-Symphony, under Wilfred Pelletier, on Dec. 19, playing the first movement of the Schumann Concerto. On Dec. 26, in the Town Hall series of the same course, Phyllis Laver, 11, of Philadelphia, a piano student at the Curtis Institute of Music, was heard in the first movement of Mendelssohn's Concerto in G minor. The Bell Ringers of the Brick Presbyterian Church also appeared in the latter program, including Christmas carols sung by the young listeners.

TEEN-AGE RECITALISTS . . . Prudence Curtis, l., 15 years old, and Daisy Wolf, 14, gave a joint piano recital, with solos and music for two pianos, on Dec. 13 at the studio of their teacher, Henrietta M. Heath, Summit, N. J. Both young artists have received awards from the Griffith Music Foundation for seven years, are members of the Harry Carey U.S.O. Troupe, and have appeared on radio and television and for the Philharmonic Guild of Elizabeth, N. J.

Samuel Sanders Orchestra Soloist

Samuel Sanders, pianist, was soloist with the Oak Ridge (Tenn.) Symphony Orchestra, Waldo Cohn, conductor, on Dec. 9 in the Rachmaninoff Concerto No. 2 in C minor, presented by the Oak Ridge Civic Music Association. Young Mr. Sanders, who is a pupil of Mme. Hedwig Rosenthal, will be soloist in the same work with the New York Philharmonic-Symphony in their Young People's Concerts in March under Wilfrid Pelletier.

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Southeastern Composers Give Nashville Festival

By Johan Franco

NASHVILLE, TENN. — The Southeastern Composers' League presented a two-day festival of chamber and choral music by some of its members, in collaboration with and at the beautiful, domed auditorium of the George Peabody College for Teachers here.

The first concert was attended by an appreciative audience including the head of the music department and a number of music students of Fisk University.

The program was divided into three groups, wind instruments, piano and choral, opening with The Song of the Redwood Tree by the Louisiana composer James Hanna, for narrator and two trumpets, two trombones, two horns and tympani. Then came a one-movement Brass Quartet by the Florida composer-conductor John Boda and a Woodwind Trio by the Tennessean James Parnell, who played the horn part with virtuosity.

The piano group opened with Helen Loftin playing Three Facets by former S.C.L. president, Gurney Kennedy of Alabama, founder of the organization. The middle one, Lullaby to the Atomic Age, particularly pleased with its haunting quality. The group's secretary, Florida composer William Hoskins, performed his recently published Gatlinburg Suite with fervor and charm. The first movement of Kentuckyan Howard Carpenter's Piano Sonata was brilliantly presented by himself. The choral group was ably directed by Dr. Robert Bays and gave excellent renditions of Remember Me by the Kentucky composer Bennie Beach, A Prayer for Peace by Olga Gratch of Virginia, Sleep Now by Tennessean Raymond Haggh, and Animam Meam Dilectam by Kilford Neely of Louisiana.

The second festival program began with Four Twelve-Tone Inventions by Louisiana's Kenneth Gaburo, played with conviction by clarinetist John Duke and pianist Philip Slates, president of the S.C.L. There followed a group of songs by three composers, Olga Gratch, Johan Franco and Newton Strandberg of Alabama, who was represented by his ringing Alleluia, sung beautifully by Sue Martin, soprano, Gloria Scates at the piano. Miss Gratch's songs To Thee and To Sleep were expertly presented by Peggy Von Bramer with Gene Webb as accompanist. Don Wolford, tenor, sang the two Franco songs, His Low Door and Green Rushes, with careful phrasing and perfection diction. Gene Webb was again the excellent accompanist.

Next came two organ compositions, the first by Newton Strandberg, a harmonically tricky but very effective Benedictus, beautifully played by J. Warren Hutton and a more conventional Heroic Piece, skillfully performed by its composer, Cyrus Daniel of Nashville.

The final portion was devoted to compositions for women's chorus under the direction of Evelyn Messmore. Silver and Bee's Song by Maxine Hurt, Tennessee composer, were followed by a setting of the 126th Psalm with text by Sir Francis Bacon by Johan Franco, in which the solo was delicately sung by Peggy Von Bramer. Finally one heard And There Shall Come Forth, by Philip Slates, president of the League and faculty member of George Peabody College for Teachers.

The next festival of the S.C.L. will take place at the University of Alabama, April 23-25, 1954.

OPERA AT PEABODY

MENOTTI'S AMAHL AND THE NIGHT VISITORS as produced by the Peabody Conservatory of Music, Baltimore, on Dec. 8, with two later performances to accommodate the demand for tickets. L. to r., Frederick Petrich, Patricia Neway as the Mother, Arnold McKay as Amahl, Gunnar Sandvold and Alvin Donald.

"Music by Americans" Presented

Music by Americans, a concert of folk tunes, art songs and opera, presented by Robert Goss at the YM and YWHA on Dec. 7, offered something new in a musical format. The first part, Songs of Yesterday, featured six folk tunes with texts and music adapted by the American composer Mark Bucci. The tunes were sung and acted out in colorful costumes designed by Louise Whetsel, and with Mr. Goss (one of the singers) occasionally playing the guitar as accompaniment. The ballads were interpreted —sometimes over-interpreted—by Edith Gordon, soprano; Pauline Seim, mezzo-soprano, and Mr. Goss, baritone, with Lillian Frengut at the piano.

The second part offered Songs of Today by the same three soloists in concert attire. The composers represented were Paul Nordoff, Samuel Barber, Theodore Chanler, Norman Dello Joio, Ernest Lubin, Seymour Barab, Aaron Copland, Leonard Bernstein, Charles Ives, Gail Kubik, Virgil Thomson and Jan Meyerowitz. These songs were handsomely sung.

The third section was devoted to American Opera, and the premiere of Mark Bucci's one-act opera-comedy, The Dress. With Maurice Levine conducting his Symphonette and the composer as his own stage director, Misses Gordon and Seim and Mr. Goss as the wife, neighbor and husband, respectively, this 28-minute work with its spicy and imaginative score and funny action, was much applauded.

H. W. L.

Sheila Minzer Is Soloist

Ten-year-old Sheila Minzer was piano soloist with the New York Symphony under Maurice Bonney on Dec. 12 at the Central Needle Trades Auditorium, New York, in Mozart's Concerto in D ("Coronation"). She won much applause from a sizable audience. The concert program also listed Beethoven's Coriolan Overture, Mennin's Concertino for flute, string orchestra and percussion, and Hindemith's Mathis der Maler symphony. Sheila has been a student of Hedy Spielter since she was two and a half years old.

Baritone Wins Thebom Award

Duncan MacLeod, 28, baritone from Los Angeles, has won the Blanche Thebom Scholarship Foundation's $750 Christmas Award. He has studied at the Los Angeles Opera Laboratory, the Los Angeles Conservatory of Music, and University of Southern California.

Rossini Opera School Program

The opera workshop of the Rossini Opera School (Luigi Rossini, director) presented a performance of La Boheme on Dec. 13 at the Little Theatre of the West Side YMCA. All four acts were given, with costumes and scenery, the latter simplified, for instance to make the Cafe Momus scene indoors with only two tables, and the *decors* generally brought to the dimensions of the stage and of the cast, which lacked a chorus. Hulda Rossini, musical director of the occasion, was at the piano, impersonating a full orchestra and conducting when she could spare a hand from the keyboard. Commendable singing was the order of the evening, with warm applause from the sizable audience for Jean Moretta (Mimi), Mathilde Sarrand (Musetta), Frank Eckhart (Rodolfo), John English (Marcello), Michel Thierry (Schaunard), William McCully (Colline), and Paul Richards and Louis Ross in the bit parts. To Luigi Rossini, stage director, goes credit for lively action and tasteful drama, in accordance with tradition.

M. L. S.

Behre Pianists in Vermont Series

Pianist-teacher pupils and graduate pupils of Dr. Edwine Behre played on Dec. 5 in Carnegie Recital Hall for the benefit of the Adamant Summer School, near Montpelier, Vt., a vacation workshop for advanced pianists which Dr. Behre started in 1942. Those appearing were Frank Suchomel, Sally McMahon, Freda Rosenblatt, Edith Finton, Emma Dressler Slutsky, Frederick Marantz, Fanya Levine, William Chaisson and James Spaichts. Most of the players were heard last season in the summer series of 15 concerts presented at the Haybarn Theatre, Goddard College, Plainfield, Vt., under the auspices of the Upper Winooski Development Association and at the Kent Museum, Calais, and the Pavilion Hotel, Montpelier, sponsored by the Vermont Historical Society. This cooperative series in which local artists and summer resident musicians participate is an outgrowth of informal concerts first given in school houses and small village halls by Dr. Behre's pupils and associates.

Haarlem Philharmonic Concert

The Haarlem Philharmonic Society gave its second concert of the season on Dec. 11 at the Waldorf-Astoria Hotel. The program was given by Virtuosi Di Roma and Catherine Bunn, soprano.

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A proud achievement of recording brilliance! To hear the new Revere "BALANCED-TONE" Tape Recorder is an unforgettable experience. Each delicate sound, every musical note, is reproduced with amazing depth of tone, breadth of range, and height of realism heretofore obtainable only with professional broadcast equipment. Yet, it is extremely simple to operate. Note these outstanding features incorporated in the new Revere:

"Balanced-Tone" Control provides professional, high fidelity tonal quality.

Exclusive Index Counter permits instant location of any part of a recorded reel.

Automatic Key-Controls record, play, or stop recorder instantly.

High Speed Forward and Rewind Lever—no backlash or tearing of tape.

Add to these such important advantages as two full hours of recording on each reel, lightweight portability, magnificent styling, glamorous beauty, low price—and you'll agree the new Revere "BALANCED-TONE" Tape Recorder is in a class by itself. See it at your dealer now!

Revere TAPE RECORDER

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REVERE CAMERA COMPANY • CHICAGO 16, ILLINOIS

REVERE MODEL T-700 (shown)—Complete with microphone, radio attachment cord, two reels (one with tape) and carrying case.....**$225.00**
Model TR-800—Same as above with built-in radio **$277.50**
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Model T-100—Standard, 1-hour play....**$169.50**
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